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A tentative guide utilizes the spirally-organized (sequential) approach to the development of curriculum experiences. The goal is to develop respect for the work of literature over the theory of literature.

It is recommended that in the sophomore year the students learn to identify concepts and understand how writers put these concepts to use. In the junior year, students will learn to use these concepts to interpret literature. Students are expected to interpret with considerable independence by the senior year. The guide dissects facets of literature into many bits. Subject divisions are: genres (novel, poetry); structure (setting, plot); theme; literary devices (point of view; figurative language); and comic, satiric, and tragic types. Reading assignments and references for student and teacher are included.

Specific bibliographies accompany each unit. There is also a comprehensive bibliography of 48 entries.

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Bellevue, Washington

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CURRICULUM LABORATORY
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A SEQUENTIAL PROGRAM IN LITERATURE FOR THE HIGH SCHOOL

A Tentative Guide

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PREFACE

We have long espoused the spirally-organized approach to the development of curriculum experiences for children in all areas of instruction. It may be noted that this organizational principle has been the background for curriculum development in this district during the past nine years.

It is especially delightful, therefore, to acknowledge that this guide, developed in its first and tentative form during the summer of 1963 by Walter Hopkins, Head of the English Department at the Sammamish Senior High School, and Hilda Guldseth of the staff of the English Department of the Sammamish Senior High School, utilizes the spiral principle.

It is acknowledged that literature, like other disciplines, contains certain discoverable key principles. It is presumed that these principles may be understood and therefore taught from a very simple level onward through increasing levels of difficulty. The objective is to permit the pupil to acquire possession of the key principles of the discipline.

The theorists who first put forth the notion of the spiral curriculum worked mainly among the social studies and psychology, but as Richard Bridgman of the University of California has recently reflected in a Project English article: "Attractive as this theory is, it has been difficult to implement, and the present curriculum cries for help . . .". Bridgman indicated that the theorists were not of a great help when it came to the application of the spiral curriculum concept in the field of literature except to say that one might teach the principle of tragedy by beginning in the first grade with Jack and Jill and working up to Anthony and Cleopatra and then fill in the intervening territory by the appointment of a committee!

Mr. Bridgman further indicates that the intention is to counteract excessive categorizing and to demonstrate the necessity of respecting the work of literature over the theory of literature.

This tentative guide is designed for use in the senior high schools' and for the information of the elementary and junior high schools' instructional staffs. It is proposed that this tentative guide be used, criticized and improved during this school year so that a publication of an improved guide may be anticipated during the summer of 1964.

We are eager to congratulate the two authors upon their sensitivity, research and scholarly development of this presentation which is made for your use and comment.

Roy Patrick Wahle
Deputy Superintendent of Schools

Bellevue, Washington
September 25, 1963
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INTRODUCTION

Every art form has required a bridge between the raw material and the total expression. A piece of music, for instance, is composed of thousands of individual notes, but they give meaning only as they are transmuted into larger elements of harmony, pitch, rhythm, intensity, and, finally, into the form which is the composition itself. Similarly, words must be compressed or expanded, given a life of their own, disciplined into given patterns to become literature. To move from raw substance to finished form without knowledge of the creative process is to lead to a superficial understanding.

This guide is intended to serve as a sort of handbook to the development of a sequential course in literature through the three years of high school. While it is important that we do not lose sight of the satisfaction to be derived from a first reading of a piece of literature, recognition of the dynamic qualities of good writing to reveal meaning beyond a first reading is of major importance in a well-developed program of study. The reading of a literary selection is in itself a re-creative process, the reader bringing to it his own personal background of experiences and knowledge. His ability to pursue this creative activity then depends greatly upon the insights he may be able to draw upon.

It is recommended that in the sophomore year the emphasis will be primarily on the identification of concepts and on the understanding of how writers put these concepts to use. In the junior year students will discover guidelines for using these literary concepts for teacher-directed interpretations of literature; and, in the senior year, students will be expected to interpret works with considerable independence of study.

At this point, it should be stated what this study guide is not. Most importantly, it is neither the spirit nor the substance of a course of study. These can come only through a teacher's broad and deep mastery of his subject. The guide is not a kind of cage in which teacher and student are confined a year at a time. There is a sort of floor intended, but the ceiling appears only at the outer reaches of the student's capacity to see literature as a continually revealing creative form, and, naturally, of the teacher's ability to open up these vistas.

SHORT STORY

I. Definition
    A. A relatively brief fictional narrative in prose
    B. Purpose: To enable the reader to imagine and understand a particular human experience.

II. Historical types
    A. Biblical stories
    B. Parables
    C. Fables
    D. Epics
    E. Medieval romances
    F. Tales (i.e., The Decameron, The Canterbury Tales)
    G. Episodes
    H. Sketches

III. Essentials
    A. Suspense and foreshadowing
    B. Dramatic conflict
    C. Theme
    D. Character delineation
    E. Immediacy and atmosphere
    F. Point of view
    G. Limited focus and unity

IV. Unity in
    A. Effect
    B. Theme
    C. Character
    D. Tone
    E. Mood
    F. Style
    G. Entirety: beginning, middle, end

V. Factual level
    A. Character
    B. Plot
    C. Setting

VI. Technical devices
    A. Theme repetition
    B. Word and idea repetition
    C. Restraint
    D. Artistic devices
    E. Symbolism
    F. Implication
    G. Impressionism
    H. Character names

- I. Use of color
- J. Handling of dialogue
- K. Surprise
- L. Irony

VII. Criteria
- A. Conscious craftsmanship and artistic skill
- B. More than a mere record of an incident or an anecdote
- C. Beginning, middle and an end
- D. At least the rudiments of a plot
- E. Less loose in construction than the novel
- F. More definite construction than a sketch or tale
- G. Usually not more than 15,000 words in length

VIII. Bibliography

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- B. Summers, Richard. *Craft of the Short Story*. New York: Rinehart and Company, 1948.
- C. Thurston, Jarvis. *Reading Modern Short Stories*. Chicago: Scott Foresman and Company, 1955.
- D. Stanton, Robert. *The Short Story and the Reader*. New York: Henry Holt and Company, 1960.
- E. Barnet, Sylvan, Morton Berman, and William Burto. *The Study of Literature*. Boston: Little, Brown and Company, 1960.
- F. Schramm, Wilbur. *Great Short Stories*. New York: Harcourt, Brace and World, Inc., 1950.

NOVEL

I. Definition
    A. Fictional prose narrative of substantial length

II. Form
    A. Horizontal
        1. Events related in a direct chronological sequence
        2. Emphasis usually on incidence
    B. Vertical
        1. Flashbacks, reveries, memories, etc.
        2. Exploration of mental worlds of the characters

III. Purposes
    A. To entertain
    B. To instruct (e.g., to give a richer sense of the possibilities of human life)

IV. Elements
    A. Plot
    B. Character
    C. Setting
    D. Unity
    [See section on Factual Structure]

V. Classifications
    A. Detective
    B. Psychological
    C. Sociological
    D. Novel of manners
    E. Novel of character
    F. Novel of incident
    G. Novel of the soil
    H. Regional
    I. Picaresque
    J. Gothic
    K. Apprenticeship
    L. Stream-of-consciousness
    M. Problem
    N. Epistolary

VI. Modes
    A. Romanticism
    B. Impressionism
    C. Realism
    D. Naturalism
    E. Expressionism

VII. Bibliography

A. Clifton Fadiman: "The Novel". Manual for The Novel, Four Filmed Lessons in the Humanities. Wilmette, Illinois: Encyclopedia Britannica Films, Inc.

B. Thrall, William T. and Addison Hibbard. A Handbook to Literature. New York: The Odyssey Press, 1960.

C. Barnet, Sylvan, Morton Berman, William Burts. The Study of Literature. Boston: Little, Brown and Company, 1960.

D. Sale, Roger (ed.). Discussions of the Novel. Boston: D. C. Heath and Company, 1960.

DRAMA

I. Definition
   Narration form designed to be interpreted by actors on a stage in a theater.

II. Conventions
   - A. Place
     Reader viewer agreement that a setting is real
   - B. Time
     Reader-viewer agreement that a story taking years to live out can be presented in minutes or hours
   - C. Stage-action
     Reader-viewer agreement that a character, only pretending to do something, is really doing it.
   - D. Dramatic language
     Reader-viewer agreement that people can talk as revealingly as they do in a play

III. Types
   - A. Melodrama
     Concentrates on crimes and catastrophes, keeping audience in suspense or filling with excitement
   - B. Tragedy
     Takes life seriously by dealing with characters struggling with their fate
   - C. Social drama
     Examines life in society focusing attention on its problems and conflicts.
   - D. Biography
     Dramatizes an account of someone's life (i.e., Sherwood's _Abe Lincoln in Illinois_)
   - E. Autobiography
     Dramatizes an account of the life of the author and that of his close relatives and friends (i.e., O'Neill's _Long Days Journey into Night_)
   - F. Allegory
     Uses abstract characters representing virtues, vices, and other qualities (i.e., Maeterlinck's _The Blue Bird_)
   - G. Phantasy
     Combines fanciful events and characters involving magic, ghosts and supernatural beings (i.e., Barrie's _Peter Pan_)
   - H. Comedy
     Involves characters in embarrassing or discomforting situations which usually turn out well for the chief characters (i.e., Shakespeare's _As You Like It_)

IV. Elements particularly associated with dramatic literature
  A. General
    1. Drama is written to be performed
      a. Largely dependent upon overt words and actions of actors for achievement of dramatic effect
      b. Fundamental ambiguities may be resolved only by decisions regarding actual performance (i.e., Hamlet)
    2. Narrator is suppressed
      a. Overt comments of author seldom expressed except in
        1^1. Spoken prologues
        2^1. Epilogues
        3^1. Choruses
        4^1. Prefaces } Particularly applicable to
        5^1. Stage directions } printed versions
    3. Viewer-reader considerations
      a. A certain orderly diversity of scenes
      b. Emotional tensions not unduly protracted
      c. Effect diminishes with repetition
      d. Attention wavers unless challenged by novelty
      e. Scenes often suspended to introduce relief
  B. Plot
    1. Generally is the organizing principle for the work
    2. Major source of effect
    3. Speeches and episodes discouraged which do not bear clearly upon the economy of dramatic plot
    4. Narrative material must be converted into dialogue
    5. Temporal considerations must be compressed
    6. Limitations of sight and hearing requirements: narration of events and situations not actually occurring on stage (i.e., episodes of violence in Greek plays reported through messengers; Ophelia's death recounted in Hamlet)
    7. Divisions of a dramatic work
      Scenes }
      Acts } single more or less complete episodes
      a. Indicate division of time
      b. Represent distinct and basic stages in development of plot
  C. Setting
    1. Not discernible as dramatic spectacle (compare with Egdon Heath of Return of the Native)
    2. Limited by physical characteristics of the stage
    3. See II Conventions, A and B
  D. Character
    1. Roles are delineated by actors
    2. "Internal" action - thoughts, state of mind, etc. revealed by characters' speech (soliloquy, aside, conversation)
    3. Characterzation revealed by direct observation

V. Bibliography

A. Gassner, John and Morris Sweekind. Introducing the Drama. New York: Holt, Rinehart and Winston, Inc., 1963.

B. Thrall, William and Addison Hibbard. A Handbook to Literature. New York: The Odyssey Press, 1960.

C. Barnet, Sylvan, Morton Berman, and William Burts. The Study of Literature. Boston: Little, Brown and Company, 1960.

D. Hogan, Robert and Sven Molin. Drama: the Major Genres. New York: Dodd, Mead and Company, 1962.

E. Downes, Alan. The Art of the Play. 808.2 Do

F. Gassner, John. Form and Idea in Modern Theater. 792.09 Ga

G. Gassner, John. Masters of the Drama. 809.2 Ga

ESSAY

I. Definition

A moderately brief prose discussion of a restricted topic with no pretensions to completeness or thoroughness of treatment

II. Informal essay
  A. Types
    1. Aphoristic
      a. Wise sayings upon a single topic
      b. Examples: Montaigne, Bacon, Emerson
    2. Character sketch
    3. Periodical
      a. Comments upon the times
      b. Examples: Addison and Steele, Washington Irving
    4. Personal
      a. Intimate style with some autobiographical content or interest
      b. Examples: Lamb, Stevenson, Hazlitt
    5. Critical
      Usually literary criticism
    6. Letter or epistle
  B. Qualities
    1. The personal element
      a. Self-revelation
      b. Individual tastes
      c. Confidential manner
    2. Humor
    3. Graceful style
    4. Rambling structure
    5. Unconventionality or novelty of theme
    6. Freedom from affectation and stiffness
    7. Freshness of form
    8. Rambling structure

III. Formal essay
  A. Types
    1. Historical
    2. Biographical
    3. Scientific
    4. Educational
    5. Religious
    6. Ethical

B. Qualities
  1. Sober seriousness of purpose
  2. Dignity
  3. Logical organization
  4. Length
  5. Expository
  6. Argumentative

IV. Development
  A. Definition
  B. Example
  C. Comparison and contrast
  D. Process analysis
  E. Classification and division
  F. Cause and effect
  G. Combination of methods

V. Bibliography
  A. Thrall, William and Addison Hibbard. A Handbook to Literature. New York: The Odyssey Press, 1960.
  B. Barnet, Sylvan, Morton Berman, and William Burts. The Study of Literature. Boston: Little, Brown and Company, 1960.
  C. Logasa, Hannah (ed.). Historical Non-fiction. 016.8 Lo

POETRY

I. Kinds
  A. Narrative
    1. Ballad
      a. Traditional
      b. Literary
    2. Metrical romance
    3. Epic
    4. Short dramatic poems
      a. Soliloquys
      b. Dramatic monologues
  B. Descriptive
    1. Lyric
    2. Ode
    3. Sonnet
      a. Petrarchan (Italian)
      b. Shakesperian (English)
    4. Pastoral elegy

II. Rhythm and meter
  A. Uses
    1. Pleasurable for their own sake
    2. Can serve as an emotional stimulus
    3. Can reinforce the meaning of a poem
      a. Emphasizing important words
      b. Making movement of the lines correspond to the mood or movement of their content
  B. Basic meters
    1. Duple (stress on every other syllable)
      a. iambic (tŏ-dāy)
      b. trochaic (Tēd-dy̆)
    2. Triple (stress on every third syllable)
      a. dactylic (Dēb-ŏ-răh)
      b. anapestic (Ăn-ă-bēl)
    3. Dipodic ("two-footed")
      a. spondaic (dāy brēak)
      b. pyrrhic (tŏ thĕ)
  C. Basic lines
    1. Monometer (1 foot)
    2. Dimeter (2 feet)
    3. Trimeter (3 feet)
    4. Tetrameter (4 feet)
    5. Pentameter (5 feet)
    6. Hexameter (6 feet)
    7. Heptameter (7 feet)
    8. Octameter (8 feet)
  D. Two special forms
    1. Blank verse
    2. Free verse

- III. Patterns
  - A. Uses
    - 1. To give a poem form or design
    - 2. To select and arrange for meaningful and pleasing order
    - 3. To give unity, coherence, and emphasis
  - B. Forms
    - 1. Continuous (i.e., Lowell's "Patterns," Arnold's "Dover Beach")
      - a. Slight formal design
      - b. Lines following one another without formal grouping
      - c. Breaks dictated by units of thought
    - 2. Stanzaic
      - a. Repeated units having same number of lines, metrical pattern, and frequently identical rhyme scheme.
      - b. Examples of rhyme scheme
        - 1^1. Couplet (aa)
        - 2^1. Terza Rima (aba bcb, etc.)
        - 3^1. Quatrain (i.e., abab)
    - 3. Fixed
      - a. Traditional pattern applied to a whole form
      - b. Examples
        - 1^1. Limerick (anapestic aabba)
        - 2^1. Sonnet

- IV. Sound and meaning
  - A. By choice and arrangement of sounds
    - 1. Repetition and variation
      - a. alliteration
      - b. assonance
      - c. consonance
      - d. rhyme
        - 1^1. Masculine
        - 2^1. Feminine
        - 3^1. End
        - 4^1. Internal
  - B. By sounds suggesting meaning and effect
    - 1. Onomatopoeia
    - 2. Euphony
    - 3. Cacophony
  - C. By control of speed and movement of lines
    - 1. Use of meter (e.g., triple meter usually speeds up movement; duple meter slows it down)
    - 2. Arrangement of vowel and consonant sounds (e.g., long vowels take longer to pronounce)
    - 3. Disposition of grammatical and rhetorical pauses
  - D. By emphasis on words important to the meaning
    - 1. Rhyme
    - 2. Repetition of sounds
    - 3. Pauses
    - 4. Varied metrical pattern

V. Figurative language
    A. Metaphor
    B. Personification
    C. Simile
    D. Metonymy
    E. Symbol
    F. Imagery
    G. Allegory
    H. Paradox
    I. Overstatement
    J. Understatement
    K. Irony
    L. Allusion
    M. Synecdoche

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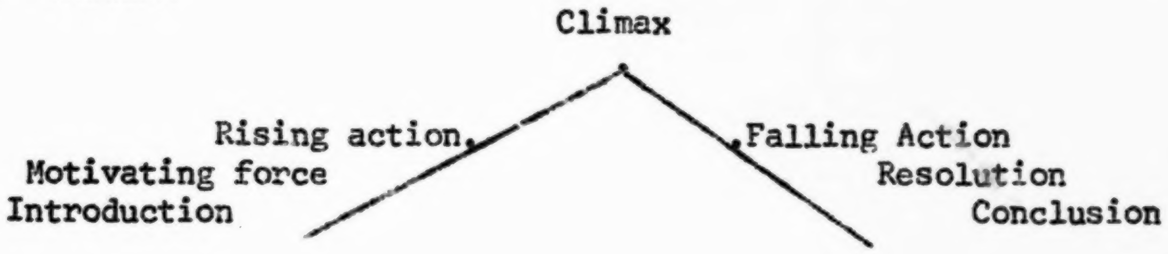
L. Drew, Elizabeth. Discovering Poetry. 808.1 Dr
M. Isaacs, Jacob. The Background of Modern Poetry. 821.09 Is
N. Highet, Gilbert. Powers of Poetry. 809.1 Hi
O. Untermeyer, Louis. Lives of the Poets. 920 Un
P. __________ Poetry: Sound and Rhythm.

PLOT

- I. Definition
  - A. The system of actions represented in a dramatic or narrative work
  - B. An account of significant changes from one state of human affairs to another (changes in knowledge, attitudes and circumstances)
  - C. An entire sequence of events
    - 1. Physical occurrences (speech or action)
    - 2. Character's change of attitude
    - 3. Flash of insight
    - 4. A decision
    - 5. Any altering of the course of affairs

- II. Criteria
  - A. Must have true beginning, middle, end
  - B. Must be plausible and logical
  - C. Occasionally surprise reader
  - D. Arouse and satisfy suspense by evoking curiosity, hope and fear

- III. Pattern



- IV. Elements
  - A. Conflict
    - 1. Character's plans, ambitions or beliefs strongly opposed by a second character
    - 2. A non-human force--i.e., nature or environment--provides a challenging threat to character.
    - 3. Character caught in an inner struggle ("Shall I do this, or shall I do that?")
      - a. Spiritual
      - b. Moral
      - c. Psychological
  - B. Suspense
    - 1. Physical (cliff-hanging)
    - 2. Mental (internal struggle)
  - C. Trap
    - 1. Main character in trap is confronted by seemingly insoluble solution caused by opposing force, villain, impulses within himself, or outward circumstances beyond his control
    - 2. Creates reader suspense

- D. Foreshadowing
  1. Hints of events to come
  2. Carries reader interest between introductory material and the dramatic action
  3. Hints at the end of a story by insertion of anticipatory material as dramatic conflict unfolds

V. Subplots

- A. Sequences of events at least partly distinct from the main plot
- B. Frame narrative
  1. Surrounds (frames) the central narrative (e.g., story within a story)
  2. Reinforces by contrast the theme of the central narrative
  3. Introduces a point of view through minor characters

VI. Bibliography

A. Stanton, Robert. The Short Story and the Reader. New York: Henry Holt and Company, 1960.

B. Summers, Richard. Craft of the Short Story. New York: Rinehart and Company, 1948.

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D. Reeves, Ruth and Shirley Wiley. Understanding the Novel: A Seminar Approach, Book I: Six American Novels. Garden City, N. Y.: Doubleday and Company, 1963.

CHARACTER

I. Functions of characterization
    A. Presentation of values
        1. Good-evil
        2. Male-female
        3. Class
        4. Redhead-blonds
        5. Others
        6. Attractive or unattractive qualities
        7. Lifelike qualities with little concern for action as such
    B. Relation to plot
        1. Change or reversal (e.g., change of behavior)
        2. Particular action (e.g., robber: "Stick "em up!")
    C. Resolution of conflict
        1. Presentation of alternatives
        2. Selection of alternatives

II. Indications of characterization
    A. Names
        1. Allegorical (e.g., Pilgrims' Progress - Christian)
        2. Symbolic
        3. Allusive (e.g., Moby Dick - Ishmael)
        4. Suggestive (e.g., Faulkner's Snopes suggests unpleasantness)
        5. Incongruity (e.g., irony of Prudence in Hemingway's Ten Indians)
    B. Physical description
    C. Portrayal of thought stream or of conscious thought
    D. Reactions to events
    E. Direct author analysis
    F. Discussion of environment, such as a room or a desk where character works
    G. Character's type of conversation
    H. Reaction of others to character
    I. Conversation of others about character

III. Description of character
    A. Static (character immobile)
    B. Dynamic (character viewed in some sort of activity)

IV. Central character
    A. Relevant to every event in the story
    B. Events usually cause some change in the central character

V. Motivation
    A. Specific (immediate reason for a specific dialogue or act)
    B. Basic (an aspect of general character governing throughout the story)

VI. Bibliography

A. Stanton, Robert. The Short Story and the Reader. New York: Henry Holt and Company, 1960.

B. Thurston, Jarvis. Reading Modern Short Stories. Chicago: Scott, Foresman and Company, 1955.

C. Summers, Richard. Craft of the Short Story. New York: Rinehart and Company, 1948.

D. Reeves, Ruth and Shirley Wiley. Understanding the Novel: A Seminar Approach, Book I: Six American Novels. Garden City, N. Y.: Doubleday and Company, 1963.

SETTING

I. Definition
    The environment of the events, the immediate world in which they occur

II. Elements
    A. Spatial
        1. Natural
        2. Man-made (offers range of relations--economic, social, etc.--to characters)
        3. People in the background (e.g., grim Puritans in *The Scarlet Letter*)
    B. Temporal
        1. Historical period
        2. Contemporary
    C. Symbolic (e.g., gray days seem sad)
    D. Climate

III. Descriptive
    A. Concrete("The gallery was noisy and restless.")
    B. Figurative (Similes, metaphors, etc.)
    C. Abstract ("Something fearful and elusive in the air disposed him to turn suddenly.")

IV. Functions
    A. Re-create substance of time and place in reader's imagination
    B. Mirror emotional state of characters by depiction of the objective world (e.g., night, fog, and cold hint at miserable, depressed characters)
    C. Increases credibility of character and action
    D. Exemplifies the theme (e.g., Isolated ship of *Moby Dick* suggests Ahab's spiritual isolation.)
    E. Relates action to surroundings

V. Uses
    A. Interweave character or setting with the dialogue
    B. Supernatural or bizarre stories frequently posit a very real background to increase credibility.
    C. Details of setting may be assumed sometimes if it may be granted that readers are familiar with them.
    D. Examination of setting should lead reader into consideration of characters and action.
    E. A story in a generalized present need not be too preoccupied with temporal setting.
    F. If story is set in some specific past period, its function must be scrutinized.

VI. Bibliography

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D. Reeves, Ruth and Shirley Wiley. Understanding the Novel: A Seminar Approach, Book I: Six American Novels. Garden City, N. Y.: Doubleday and Company, 1963.

UNITY

I. Definition

An organizing principle to which all parts of a literary work are related

II. General qualities
  A. Cohesiveness of the parts
  B. Completeness
  C. Self-containing
  D. Integrated

III. Means to unity
  A. Form
  B. Intent
  C. Theme
  D. Symbolism
  E. Any others which can integrate and organize elements into a meaningful relationship

IV. Methods
  A. Selecting
    1. Inclusion of whatever is needed to define a theme
    2. Omission of contradictions
    3. Omission of irrelevancies
  B. Arrangement
    1. Creating relationships between details
      a. Similarities
      b. Contrasts
      c. Juxtapositions
    2. Emphasis on themes
    3. Evidence of thematic links between scenes, situations, characters
  C. Focus of interest
    1. On course of events (e.g., tales of detection)
    2. By exhibition of character
    3. By interest balanced between character and action

V. Criteria
  A. Where is the story going?
  B. What is supposed to be accomplished?
  C. How well is a major effect achieved?

VI. See Genres (short story, drama, novels) for special problems of unity.

VII. Bibliography

A. Rosenheim, Edward. What Happens in Literature? Chicago: University of Chicago Press, 1960.
B. Stanton, Robert. The Short Story and the Reader. New York: Henry Holt and Company, 1960.
C. Summers, Richard. Craft of the Short Story. New York: Rinehart and Company, 1959.

THEME

I. Definitions
  A. Corresponds to the meaning of a human experience
  B. Anything that could make an experience memorable
  C. Central idea or purpose (the point of a story)
  D. Generalization upon the particulars
  E. The total meaning of a piece

II. Kinds
  A. Portrayal or analysis of some human event or emotion (i.e., love, grief, discovery of faith, betrayal of self or others)
  B. Moral judgments of character's actions
  C. Moral problems but without judgments ("Here is what life is like.")
  D. Studies in character, sometimes revealing unexpected qualities which contrast with character's external appearance

III. Purpose
  A. Illuminates or comments upon some aspect of life, thus having value outside the story
  B. Contributes to a story by
    1. Focus
    2. Unity
    3. Impact
    4. Point
  C. Makes the beginning of a story adequate, and the ending satisfactory
  D. Relevant to every event and detail
  E. Gives coherence and meaning to the facts

IV. Identification
  A. Observe apparent irrelevancies to the main theme that are revelant.
  B. Note a generalization bearing upon theme (i.e., "Ruin and chaos were implicit in [the village], but, at first sight, did not show themselves." Osbert Sitwell's Defeat)
  C. Begin with an accurate idea of the characters and the plot.
    1. Motivations
    2. Problems
    3. Decisions
    4. Central Conflict
    5. Reasons for a group of events being considered a single experience.
  D. Note emphasis or detail more complete than subject seems to warrant
  E. Watch for literary devices such as symbolism, irony, etc.

V. Development
   A. Characters, acts, setting, point of view modify an idea by
      1. Qualifying
      2. Restricting
      3. Exploring
   B. Good writers explore rather than illustrate ideas or themes.
   C. Commercial (i.e., popular magazines) often use, without much modification, traditional themes such as
      1. Young love triumphing over all obstacles
      2. Good always triumphing over evil
      3. Mother love being more sacred and strong than all other love
   D. Quality writers (i.e., Faulkner, Chekhov) in general, deliberately refute traditional themes; for example:
      1. The generosity of the rich often being only vanity (Katherine Mansfield's "A Cup of Tea")
      2. Evil doers often going unpunished (William Faulkner's "A Spotted Horse")
      3. Adolescents' hero worship leading inevitably to disillusion (Sherwood Anderson's "I Want to Know Why")

VI. Criteria for interpretation
   A. Every prominent detail should be accounted for.
   B. No contradiction of details should be allowed.
   C. Evidence should be clearly stated or implied.
   D. Direct suggestion in a story should be made. (e.g., The theme of courage may reasonably be suggested by some implicit reference to courage.)

VII. Bibliography

A. Thurston, Jarvis A. Reading Modern Short Stories. Chicago: Scott, Foresman and Company, 1955.
B. Summers, Richard. Craft of the Short Story. New York: Rinehart and Company, Inc., 1948.
C. Stanton, Robert. The Short Story and the Reader. New York: Henry Holt and Company, 1960.

POINT OF VIEW

I. Definition
  A. Narrator's relation to the story
  B. Outlook from which events are related
  C. Point of consciousness from which action is perceived

II. Types
  A. First person as main character--narrator
    1. Advantages
      a. Forces coherency and unity
      b. Offers greater illusion of reality
      c. Allows profound insight into characters
      d. Useful in autobiographical type of writing
    2. Disadvantages
      a. Narrator cannot describe himself impersonally
      b. Heroic qualities become less real than other characters' because of expected modesty.
  B. First person as minor character or peripheral character
    1. Advantages
      a. Permits external study of major characters
      b. Permits evaluation of protagonist's actions
      c. Permits study of many sides of a conflict (e.g., Marlow in Conrad's Lord Jim)
    2. Disadvantages
      a. Impossible to report on happenings outside the scope of narrator's vision
      b. Impossible to keep the character in correct focus
  C. Omniscience of author
    1. Total omniscience
      a. Story examined most completely
      b. Character's described objectively and subjectively
      c. All elements evaluated and interpreted
    2. Limited omniscience (reader identifies with one character in actions and emotions)
    3. Stream-of-consciousness
      a. Consciousness reveals inner thoughts of principal characters
      b. Total psychic life of character presented without interference from author
  D. Author as objective viewer
    1. Social omniscient limitation
      a. Records only direct observations
      b. Surrenders interpretative powers of action, speech, gesture
      c. Emphasizes external action and conflict
      d. Depends more on symbolic devices
      e. Lessens interpretive intelligence or basic understanding of characters

III. Approach
  A. Subjective or impressionistic means
    1. Thoughts, emotions, feelings of
      a. Author
      b. Character
  B. Objective or realistic means
    1. Thoughts, emotions, feelings of
      a. Author
      b. Character

IV. Bibliography

A. Thurston, Jarvis. Reading Modern Short Stories. Chicago: Scott, Foresman and Company, 1955.
B. Summers, Richard. Craft of the Short Story. New York: Rinehart and Company, 1948.
C. Stanton, Robert. The Short Story and the Reader. New York: Henry Holt and Company, 1960.

FIGURATIVE LANGUAGE

I. Definition

A manner of expressing imaginative ideas and thoughts more exactly, more completely, and more impressively than by the literal use of vocabulary.

II. Kinds
  A. Allegory
  B. Analogy
  C. Antithesis
  D. Fable
  E. Hyperbole
  F. Imagery
  G. Irony
  H. Understatement (meiosis)
  I. Metaphor
  J. Metonymy
  K. Parable
  L. Paradox
  M. Personification
  N. Satire
  O. Simile
  P. Synecdoche

III. Related terms
  A. Allegory
    1. Fable
    2. Parable
    3. Personification
  B. Tropes ("turns")
    1. Simile
    2. Metaphor
    3. Hyperbole
    4. Synecdoche
    5. Paradox
  C. Imagery
  D. Irony
    1. Sarcasm
    2. Satire

IV. Functions
  A. Establishes tone
  B. Establishes symbolic significance
  C. Establishes color
  D. Sharpens descriptive requirements

V. Bibliography

A. Lucas, F. L. Style. London: Cassell and Company, 1955, pp. 191-218.

B. Altick, Richard. Preface to Critical Reading. New York: Henry Holt and Company, 1951.

C. Barnet, Sylvan, Morton Berman, and William Burts. The Study of Literature. Boston: Little, Brown and Company, 1960.

D. Thrall, William and Addison Hibbard. A Handbook to Literature. New York: The Odyssey Press, 1960.

IRONY

I. Definition
  A. Something which is the opposite of what the reader has been led to expect
  B. Discrepancy between what things are and what they
    1. Appear to be
    2. Ought to be

II. Types
  A. Dramatic irony (irony of plot or situation)
    1. Diametrical contrast between
      a. Appearance and reality
      b. Character's intention and what he accomplishes
      c. Character's expectation and what occurs
    2. Reader foresees oncoming disaster but the characters do not
  B. Tragic irony (ironic tone)
    1. Conveying meaning by expressing its opposite
    2. Contrast between author's expressed attitude and his feelings
    3. It "has no smile at all but a degree of compassion for the futility of the human condition."--Harold Martin
  C. Socratic irony
    1. An attitude of modesty, ignorance, entertaining a point of view different from one's own, that turns out to be absurd
  D. Cosmic irony (irony of fate)
    1. God or Destiny represented to be a manipulation of events as though deliberately to frustrate and mock the protagonist
  E. Romantic irony
    1. Author builds up and then deliberately breaks down the illusion by revealing himself to be the willful creator and manipulator of his characters and their action (e.g., Byron's Don Juan)
  F. Olympian irony
    1. "Affects to look on most human action with an indulgent smile."--Harold Martin

III. Function
  A. Add interest
  B. Add impact
  C. Add humor
  D. Add pathos
  E. Give depth to characters
  F. Tighten plot-structure
  G. Define author's attitude
  H. Imply theme

IV. Related modes
    A. Invective
        1. Direct denunciation by use of derogatory epithets (Prince Hal of Falstaff: "This sanguine coward, this huge hill of flesh..." [Note ironic undertone of affection of a friend resorting to name calling.])
    B. Sarcasm
        1. Caustic and heavy use of apparent praise for actual dispraise
    C. Understatement (or meiosis)
        1. Deliberate representation of something as much less than it really is (Twain: The reports of my death are greatly exaggerated.")

V. Presentation
    A. First-person-central point of view (for verbal irony)
        1. Narrator unconsciously reveals his prejudices, self-contradictions, unconscious assumption, thus defining his own defects of character.
        2. Sometimes used near opening of a story when narrator expresses an attitude which will later be contradicted by the events.

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SYMBOLISM

I. Definition
  A. A person, object or action standing for something else, usually some abstract meaning
  B. Difference between image or metaphor
     Image may be invoked once as a metaphor, but if it recurs persistently, both as presentation and representation, it becomes a symbol, even becoming part of a symbolic system.

II. Effects
  A. Appearing at an important moment symbols underline the significance of that moment
  B. Remind reader of some constant element in the story's world
  C. Recurring in varying contexts, they help define or clarify the theme

III. Interpreting symbols
  A. Noting symbolic connotations
    1. Blood for life (or death)
    2. Roses for love
    3. Altar
    4. Flags
    5. Others
  B. Comparing symbol to content
    1. Repetition of symbol in different contents (e.g., In a story, a simple object may represent sincerity, another time it may, as an elaborate object, represent affectation.)
    2. Resemblance of a detail to another detail (e.g., a blurred photograph resembling a character's blurred memory)
    3. Suggestion that contents have patterns of their own (e.g., Characters in The Scarlet Letter emerge from the forest with moral values distorted.)

IV. Forms
  A. Symbolic moment (as key moment, moment of revelation)
    1. Point in the story which portrays in an image the resolution of the main conflict
      a. Often simultaneous with the climax, though distinguished from it)
        1¹. Climax is the point when something happens, deciding the fate of the characters (e.g., hero defeats villain in combat)
        2¹. Symbolic moment visibly represents what has happened. (e.g., defeat of villain is representation of powers of good over evil)
  B. Freudian
    1. Dream-symbols
      a. Subconscious mind
      b. Sexual connotations

V. Recognition of symbolic intention
   - A. Over-insistence upon some fact (character, object, etc.)
   - B. Over-insistence upon similarity or dissimilarity of two objects (scenes, setting, etc.)
   - C. Insistence upon contiguity in time or space
   - D. Recurrance of an object or scene
   - E. Conspicuousness of detail for some reason other than its factual importance
     - 1. Repetition or resemblance to certain other details
     - 2. Contrast of details with one another
     - 3. Linking of details together (unless facts of a story freely account for the pattern)
     - 4. Detailed description exceeds what factual importance deserves
       - a. By making description unusual for no particular reason
       - b. By mentioning symbolic device in the title

VI. Bibliography

A. Altick, Richard. *Preface to Critical Reading.* New York: Henry Holt and Company, 1951.

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D. Thurston, Jarvis. *Reading Modern Short Stories.* Chicago: Scott, Foresman, 1955.

E. Schramm, Wilbur. *Great Short Stories.* New York: Harcourt, Brace and World, Inc., 1950.

F. Burke, Kenneth. *The Philosophy of Literary Form; Studies in Symbolic Action.* 801 Bu

COMEDY

I. Definition
   A. Any amusing literary work or situation
   B. A serious work with a happy ending
      Particularly applicable to medieval and renaissance work such as Dante's Divine Comedy and many of Shakespeare's plays.

II. Some themes
   A. A movement from unhappiness to happiness
      1. Entertainment rather than distress
      2. Ridicule and diversion rather than painfulness
   B. Protest against human vanities, follies and abuses
      Depending upon protestation being not so severe as to require sterner measures

III. Types
   A. Romantic
      Chief figures are lovers in a never-never land (e.g., most of Shakespeare's comedies)
   B. Critical or satirical
      Chief figures are ridiculous, often interfering with the lovers (e.g., Molière's plays)
   C. Rogue
      Chief figure is a pleasant scoundrel who represents a fulfillment of our rebellious instincts (e.g., Johnson's Alchemist)
   D. Situational
      The characters are manipulated by a clever plot into a situation that displays absurdity of the characters (e.g., the man who craves silence confronted with a talkative woman)
   E. Farce
      Based on broadly humorous situations (e.g., a man mistakenly entering the ladies' locker room)
   F. Slapstick
      Farce that relies on physical assault
   G. Manners
      1. Abounding in witty explicit social comment
      2. Dealing with foibles and intrigues of sophisticated society
   H. Folk
      Based on situations usually attributed to city or country folk
   I. Musical
      Humorous situations embellished with singing and dancing
   J. Fantasy
      Combined with fanciful events and characters involving magic, ghosts, supernatural beings

- IV. Characteristics
    - A. Situations and incidents
        - 1. Happy ending, perhaps even for the antagonists
        - 2. Plot-line consisting of comic, satiric, or humorous situations and incidents
        - 3. Plot itself not necessarily cause for laughter
        - 4. Love element strongly in evidence
        - 5. Numerous complications besetting the protagonist
        - 6. Tensions releasing in laughter
    - B. Characters
        - 1. Usually stock varieties
        - 2. Sometimes mere caricatures
        - 3. Identification with characters point to direction of laughter
            - a. Laugh *with* the hero and heroine
            - b. Laugh *at* the villain or rival
    - Fortune favors the good or brave
    - C. Ridicule is essentially harmless
    - D. Exuberance is promoted
    - E. Credible, though extravagant details

- V. Style
    - A. Wit
        - 1. Clever raillery
        - 2. Expression of ideas, by striking observations and phraseology, evoking laughter or amusement
    - B. Wisecracks
    - C. *Double-entendre*
    - D. Puns
    - E. Whimsy
    - F. Malapropisms
    - G. Felicity of expression
    - H. Vulgar tongue

- VI. Bibliography
    - A. Gassner, John and Morris Sweetkind. *Introducing the Drama.* New York: Holt, Rinehart and Winston, Inc., 1963.
    - B. Cooper, Charles W. *Preface to Drama.* New York: The Ronald Press Company, 1955.
    - C. Barnet, Sylvan, Morton Berman, and William Burts. *The Study of Literature.* Boston: Little, Brown and Company, 1960.
    - D. Felheim, Marvin. *Comedy: Plays, Theory, and Criticism.* New York: Harcourt, Brace and World, Inc., 1962.
    - E. Lucas, F. L. *Style.* London: Cassell and Company, 1955.

TRAGEDY

I. Definition

A dramatic spectacle that arouses the tragic emotions of pity and fear and then purges the spectator of these same emotions

II. Types

- A. Classic (i.e., Greek)
  - 1. Formal pattern of an alternation of dramatic scenes (episodes)
  - 2. Choral songs and recitations
  - 3. Observance of the unities
    - a. Time (seldom more than a day)
    - b. Place
    - c. Action } action in one place
  - 4. Emphasis upon significance of a choice by protagonist, dictated by a "flaw"
- B. Elizabethan
  - 1. A continuous flow of varied events from place to place
  - 2. Considerable period of time
  - 3. May include comic scenes
  - 4. Vigorous action and gripping spectacle
- C. Neo-classic (Racine, etc.)
  - 1. Conforms to Greek unities of time, place and action
  - 2. Comic scenes rarely used
  - 3. Stylized conflict of love and honor
- D. Modern

  Grows out of social, hereditary, and environmental issues

III. Qualities

- A. Imaginative rather than reportorial
- B. Poetic rather than prosaic
  - 1. Highly expressive
  - 2. Intense
  - 3. Imaginative or metaphorical
- C. Transcends commonplaceness
- D. Gives intense expression to subject matter
- E. Discovers significance of a spiritual and moral nature in life
- F. Catharsis
  - 1. Spectator,through identification with the tragic character, emerges from the experience of suffering purged by "pity and terror" he has felt (Milton: "Calm of mind, all passion spent.")
  - 2. Rhythm is one of defeat culminating in spiritual victory (e.g., death and resurrection)
- G. An attempt to make sense out of the trials of life (Order out of disorder, confusion and failure)
- H. An attempt to resolve some of the great moral and religious issues.

IV. Characters
- A. In classic tragedy, hero is of high birth and stature.
- B. In modern tragedy, hero is of the middle class.
- C. Hero should be noble and strong, but not perfect. (In his perfection lies his humanity.)
  - 1. Has more than ordinary capacity for doing good and evil
  - 2. Personality fills spectator with fear, terror, and pity
- D. Hero suffers as a result of a tragic flaw (hamartia)
  - 1. Of character (e.g., Macbeth's extreme ambition)
  - 2. Of error in judgment or policy (e.g., Oedipus's persistant pursuit of truth)

V. Plot
- A. Usually concludes with defeat or actual death of the hero
- B. The catastrophe must have some point and carry some meaning
- C. 1. Based on a sense of reality
  - 2. Not purely accidental
- C. Actions, decisions, and will must bring misfortune before suffering can have significance
- D. Takes life seriously by dealing with meaningful suffering and showing men and women struggling with their fate
- E. Situation must fill spectator with
  - 1. Fear
  - 2. Terror
  - 3. Pity

VI. Style
- A. Classic to romantic period
  - 1. Elevated language and verse
  - 2. Dialogue included rhetorical monologues and soliloquies
  - 3. Poetic embellishments and diction
- B. Modern
  - 1. Primarily prose (e.g., Ibsen, Miller)
  - 2. Movement back to poetry (Maxwell Anderson, T. S. Eliot)
- C. Emphasis on essence of the experience rather than on true facts.
- D. Range
  - 1. Religious and moral (e.g., Oedipus Rex)
  - 2. Psychological (e.g., Hamlet)
  - 3. Social and environmental (e.g., Ibsen's Doll's House)

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A. Thrall, W. F. and Addison Hibbard. A Handbook to Literature. New York: The Odyssey Press, 1960, pp. 488-490. [803]

B. Barnet, Sylvan, Morton Berman, and William Burto. The Study of Literature. Boston: Little, Brown and Company, 1960, pp. 345-346.

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E. Levin, Richard. Tragedy: Plays, Theory, and Criticism. New York: Harcourt, Brace and World, 1960.

F. Hogan, Robert and Sven Molin. Drama: The Major Genres. New York: Dodd, Mead and Company, 1962.

G. Brooks, Cleanth. Tragic Themes in Western Literature. 808.2 Br

SHORT STORY UNIT (Sophomore I)

- I. Concepts
  - A. Emphases
    - 1. Plot
      - a. Criteria
      - b. Patterns
    - 2. Setting
      - a. Elements
      - b. Description
    - 3. Character
      - a. Indications
      - b. Description
      - c. Central character
    - 4. Unity--general qualities
    - 5. Figurative language
      - a. Fable
      - b. Parable
    - 6. Special problems of the short story
      - a. Historical types
      - b. Unity
      - c. Factual level
  - B. Aims
    - 1. Know and recognize, relating to larger meanings
    - 2. Apply with some independence to reading

- II. Readings--Primary (Student)
  - A. Basic
    - 1. Loban, Walter, et al. Adventures in Appreciation, pp. 16-42, 11-184.
    - 2. Schramm, Wilbur. Great Short Stories.
  - B. Supplementary
    - 1. Haydn, Hiram. A World of Great Short Stories. SC-Ha
    - 2. Maupassant, Guy de. The Works of Maupassant. SC-Ma
    - 3. Chesterton, G. K. Father Brown Omnibus.
    - 4. Scribner, Charles. The Scribner Treasury. SC-Sc
    - 5. Seltzer, Thomas. Best Russian Short Stories. Sc-Se
    - 6. Fenner, Phyllis. Price of Liberty. Sc-Ch
    - 7. Chekhov, Anton. Select Tales of Chekhov. SC-Ch
    - 8. The Holy Bible
    - 9. Godden, Rumer. Mooltiki: Stories and Poems from India. 820.8 Go
    - 10. Anderson, G. L. Masterpieces of the Orient. 890.8 An
    - 11. Gaer, Joseph. The Adventures of Rama. 891 Ga
    - 12. Clarke, Frances. High Stepping Horses. 808.8 Cl
    - 13. Guerney, B. G. A Treasury of Russian Literature. 892.7 Gu
    - 14. Hearn, Lafcadio. Tales of the East. 895 He
    - 15. Fadiman, Clifton. Clifton Fadiman's Fireside Reader. 808.8 Fa
    - 16. Buck, Philo. An Anthology of World Literature. 808.8 Bu
    - 17. Runes, Dagobert. Treasury of World Literature. 808.8 Ru

III. Readings--Secondary (Student)

- A. Mirsky, D. S. A History of Russian Literature. 891.7 Mi
- B. Spector, Ivor. The Golden Age of Russian Literature. 891.709 Sp
- C. Macy, John. Story of the World's Literature. 809 Ma

IV. References--Teacher

- A. Explications
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     Kempton, Kenneth. Short Stories for Study, p. 108-114.
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  3. Hawthorne, Nathaniel. "Rappaccini's Daughter."
     Waggoner, H. H. Hawthorne: A Critical Study, pp. 101-116.
     Kempton, Kenneth. The Short Story, pp. 83-86.
     Fogle, Richard H. Hawthorne's Fiction: The Light and the Dark, pp. 91-103, pp. 205-206.
     Male, Roy. Hawthorne's Tragic Vision, pp. 55-70.
     West and Stallman. Art of Modern Fiction, pp. 28-32.
  4. Crane, Stephen. "The Open Boat."
     Gordon and Tate. The House of Fiction, pp. 308-312.
     Hoffman, Daniel G. The Poetry of Stephen Crane, pp. 271-278.
     Stallman, Robert W. Stephen Crane: An Omnibus, pp. 416-420.
     West and Stallman. Art of Modern Fiction, pp. 53-57.
  5. Dreiser, Theodore. "The Lost Phoebe."
     West, R. B., Jr. The Short Story in America, 1900-1950, pp. 41-42.
  6. Cather, Willa. "Neighbour Rosicky."
     Orvis, Mary. The Art of Writing Fiction, pp. 223-224.
  7. Hemingway, Ernest. "Now I Lay Me."
     Barrows, Herbert. Suggestions for Teaching "Fifteen Stories," pp. 7-9.
  8. Steinbeck, John. "The Leader of the People."
     Jaffe, Adrian H. and Virgil Scott. Studies in the Short Story, pp. 172-181.
  9. Faulkner, William. "The Bear."
     Butler, John F. Exercises in Literary Understanding, pp.45-47.
     Campbell and Foster. William Faulkner, pp. 75-79.
     Howe, Irving. William Faulkner, pp. 66-70.
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     West, R. B. Jr. The Short Story in America:1900-1950, pp. 101-105.
     Feidelson, Charles and Paul Brodtkorb. Interpretations of American Literature, pp. 332-348.

10. Porter, Katherine Anne. "The Jilting of Granny Weatherall."
    Mooney, H. J. Fiction and Criticism of Katherine Anne Porter, pp. 49-50.
11. Patton, Frances Gray. "The Terrible Miss Dove."
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12. Henry, O. "The Gift of the Magi."
    Summers, Richard. Craft of the Short Story, p. 29, pp. 309-314, p. 355.

B. General
   1. Hull, Helen. The Writer's Book, "Conflict and Plot" by Arthur Koestler, pp. 68-74.
   2. Hull, Helen. The Writer's Book, "Plot or Character--Which?" by Lajos Egri, pp. 164-171.
   3. Downs, Robert. Books That Changed the World. 809 Do

V. Audio-visual materials
   A. Recordings
      H. H. Munro (Saki). "The Open Window." (Many Voices 4A)

VI. Literary vocabulary
   A. List
      1. Plot
      2. Denouement
      3. Climax
      4. Resolution
      5. Motivating force
      6. Rising action
      7. Falling action
      8. Conclusion
      9. Conflict
      10. Parable
      11. Fable
      12. Subplot
      13. Character
      14. Central character
      15. Setting
      16. Spatial
      17. Temporal
      18. Symbolic
      19. Abstract
      20. Concrete
      21. Figurative
      22. Unity
      23. Comparison
      24. Form
      25. Contrast

SHORT STORY UNIT (Sophomore II)

I. Concepts
  A. Re-emphases - See Short Story Unit (Sophomore I)
  B. New emphases
    1. Plot
      a. Elements
      b. Subplots
    2. Setting
      a. Functions
      b. Uses
    3. Character
      a. Functions
      b. Motivation
    4. Unity
      Means to unity
    5. Point of view
      a. Types
    6. Tone
    7. Figurative language
    8. Special problems of the short story: essentials
  C. Aims
    1. Know and recognize, relating to larger meanings
    2. Apply with some independence to reading

II. Readings - Primary (Student)
  A. Basic
    1. Loban, Walter, et al. Adventures in Appreciation, pp. 43-109.
    2. Schramm, Wilbur. Great Short Stories.
  B. Supplementary
    1. See Short Story Unit (Sophomore I)

III. Readings - secondary (Student)
  See Short Story Unit (Sophomore I)

IV. References (Teacher)
    A. Explications
        See Short Story Unit (Sophomore I)

    B. General
        See Short Story Unit (Sophomore I)

V. Audio-visual materials

VI. Literary vocabulary
  A. Re-emphases
    See Short Story Unit (Sophomore I)
  B. New list
    1. Figurative language
    2. Hyperbole
    3. Imagery
    4. Irony
    5. Metaphor
    6. Personification
    7. Simile
    8. Point of view
    9. Omniscience
    10. Peripheral
    11. Subjective
    12. Objective
    13. Stream of consciousness
    14. Suspense
    15. Fore-shadowing
    16. Theme
    17. Character delineation
    18. Immediacy and atmosphere
    19. Point of view
    20. Focus
    21. Subplot

SHORT STORY UNIT (Junior III)

- I. Concepts
  - A. Re-emphases--See SHORT STORY UNITS I and II
    - 1. Theme
      - a. Kinds
      - b. Purposes
    - 2. Unity
      - a. Methods
      - b. Arrangement
      - c. Criteria
    - 3. Point of view--Approaches
    - 4. Tone
    - 5. Figurative language
      - a. Imagery
      - b. Irony
      - c. Satire
    - 6. Special problems of the short story: Criteria
  - C. Aims
    - 1. Know and recognize, relating to larger meanings
    - 2. Apply with considerable independence to reading

- II. Readings--Primary (Student)
  - A. Basic
    - Gehlmann, John and Mary Bowman. Adventures in American Literature.
  - B. Supplementary
    - 1. Cable, G. W. Creoles and Cajuns. S C Cl
    - 2. Burrell, Angus and Bennett Cerf. (eds.) An Anthology of Famous American Stories. S C Bu
    - 3. Twain, Mark. Tom Sawyer Abroad and Other Stories. S C Cl
    - 4. Crane, Stephen. Stephen Crane: An Omnibus. 813.4 Cr
    - 5. London, Jack. Jack London's Tales of Adventure. 810.8 Lo
    - 6. Queen, Ellery. The Literature of Crime. S C Qu

- III. Readings--Secondary (Student)
  - A. Clemens, Samuel. Mark Twain: Life As I Find It. 818 Tw
  - B. Benét, Laura. Washington Irving, Explorer of American Legend. Dodd, Mead, 1944.
  - C. Allen, Hervey. Israfel. Rinehart, 1949. (re. E. A. Poe)
  - D. Hawthorne, Hildegarde. A Romantic Rebel. Appleton, 1932. (re. N. Hawthorne)
  - F. Porter, Jeanette C. O. Henry: The Story of William Sydney Porter. Messner, 1944.
  - G. Winwar, Frances. The Haunted Palace, A Life of Edgar Allan Poe. Harper, 1959.

- H. Van Doren, Mark. Nathaniel Hawthorne. Sloane, 1950.
- I. Leyda, Jay. The Melville Log. Harcourt, Brace and World, 1951. (source book of Melville material)
- J. Linson, Corwin K. My Stephen Crane. Syracuse University Press, 1958.
- K. Brooks, Van Wyck. The Times of Melville and Whitman. Dutton, 1947.
- L. Deutsch, Babette. Walt Whitman, Builder of America. Messner, 1941.
- M. Stallman, Robert. Stephen Crane: An Omnibus. 813.4 Cr
- N. Thorp, Louise. Peabody Sisters of Salem. 920. Th
- O. Hawthorne, Hildegarde. Romantic Rebel. The Story of Nathaniel Hawthorne. 921 Ha

IV. Critical reference (Teacher)

- A. Explications
  - 1. Poe, E. A. "The Pit and The Pendulum."
    - a. O'Brien, Edward J. The Short Story Casebook, pp. 181-211.
    - b. Ward, Alfred C. Aspects of the Modern Short Story, pp. 38-43.
  - 2. Poe, E. A. "The Tell-Tale Heart."
    - a. Bonaparte, Marie. The Life and Works of Edgar Allan Poe: A Psycho-Analytic Interpretation, pp. 491-504.
    - b. Davidson, Edward H. Poe: A Critical Study, pp. 189-190, p. 203, p. 210.
    - c. Ward, Alfred C. Aspects of the Modern Short Story, pp. 35-37.
  - 3. Hawthorne, Nathaniel. "Dr. Heidegger's Experiment."
    - a. Ward, Alfred C. Aspects of the Modern Short Story, pp. 22-25.
  - 4. Hawthorne, Nathaniel. "The Ambitious Guest," W. B. Stein, Hawthorne's Faust, pp. 71-72.
  - 5. Crane, Stephen. "The Bride Comes to Yellow Sky," William Van O'Connor, Modern Prose: Form and Style, pp. 434-435.
  - 6. Harte, Bret. "The Outcasts of Poker Flats."
    - a. Summers, Richard. "Craft of the Short Story," pp. 315-325, p. 336, p. 355.
- B. General
  - 1. Mark Twain's Picture of His America.
  - 2. Levin, David. What Happened in Salem? Harcourt, Brace.
  - 3. Lynn, Kenneth S. Mark Twain and Southwestern Humor. 810.9 Ly
  - 4. Franchere, Ruth. Stephen Crane, the Story of an American Writer. 921 Cr
  - 5. Lynn, Kenneth. The Comic Tradition in America. 817 Ly
  - 6. Brooks, Van Wyck. The World of Washington Irving. Dutton, 1944.
  - 7. The Enigma of Poe. (D. C. Heath)

V. Audio-visual materials
  A. Recordings
    1. E. A. Poe. "The Black Cat." (B. Rathbone Reads E. A. Poe) [#17]
    2. E. A. Poe. "The Cask of Amontillado." (B. Rathbone Reads E. A. Poe) [#17]
    3. E. A. Poe. "The Facts in the Case of M. Valdemar." (B. Rathbone Reads E. A. Poe) [#38]
    4. E. A. Poe. "The Masque of the Red Death." (B. Rathbone Reads E. A. Poe) [#17]
    5. E. A. Poe. "The Pit and the Pendulum." (Basil Rathbone Reads E. A. Poe) [#38]
    6. Mark Twain, Mark Twain Tonight. (Hal Holbrook) [#22]
    7. Finley Peter Dunne. "Mr. Dooley on Machinery." Many Voices. 5 B
  B. Films
    "Hawthorne and New England." (KC) - 14 min.
  C. Prints
    1. Mark Twain [#33]
    2. Edgar Allan Poe [#34]

VI. Literary vocabulary
  A. Review (See Short Story Units - Sophomore I, II)
  B. New vocabulary
    1. Irony
      a. dramatic irony
      b. tragic irony
      c. Socratic irony
      d. invective
      e. epithet
      f. sarcasm
      g. understatement
      h. overstatement
      i. theme
      j. analogy
      k. antithesis
      l. imagery
      m. satire
      n. symbolism

SHORT STORY UNIT (Junior IV)

I. Concepts
  - A. Re-emphases
    - 1. Interpretative emphases on concepts of Junior Short Story III.
  - B. New Emphases
    - 1. Literary types
      - a. Comedy
      - b. Satire
      - c. Tragedy
      - d. Fantasy
      - e. Theme - Identification and Development
    - 2. Figurative language - Symbol
    - 3. Special problems of the short story: Technical devices
  - C. Aims
    - 1. Know and recognize, relating to larger meanings.
    - 2. Apply with considerable independence to reading.

II. Readings--Primary (Student)
  - A. Basic
    - Gehlmann, John and Mary Bowman. Adventures in American Literature.
  - B. Supplementary
    - 1. Parker, Dorothy. Portable Dorothy Parker. SC Pa
    - 2. Canfield, Dorothy. Harvest Stories. SC Fi
    - 3. Porter, Katharine Anne. The Leaning Tower and Other Stories. SC Po
    - 4. O'Hara, John. Selected Short Stories. SC O'H
    - 5. Fadimen, Clifton. Clifton Fadiman's Fireside Reader. 808.8 Fa
    - 6. __________. Golden Tales of Our America. SC Be
    - 7. Benét, Stephen Vincent. The Selected Works of Stephen Vincent Benét. 810.8 Be
    - 8. Canby, Henry S. and R. Bailey. The Book of the Short Story. Appleton-Century-Crofts, 1948.
    - 9. Cerf, Bennett. Modern American Short Stories. World Publishing, 1945.
    - 10. Foley, Martha. Best American Short Stories, 1915-1960. Houghton, Mifflin, 1960.
    - 11. Grayson, Charles. Half a Hundred Tales by Great American Writers. Blakiston, 1945.
    - 12. Havighurst, W. Masters of the Short Story. Harcourt, Brace and World, 1955.
    - 13. O. Henry Memorial Award. First Prize Stories, 1919-1960, from the O. Henry Memorial Awards. Doubleday, 1960.
    - 14. Cather, Willa. Early Stories, selected by Mildred Bennett. Dodd, Mead, 1957.

15. Welty, Eudora. *The Bride of Innesfallen.* Harcourt, Brace and World, 1955.
16. West, Jessamyn. *The Friendly Persuasion.* Harcourt, Brace and World, 1945.
17. Harte, Bret. *The Luck of Roaring Camp and Other Tales.* F Ha
18. Saroyan, William. *The William Saroyan Reader.* 810.8 Sa

III. Readings--Secondary (Student)
   A. Hoffman, Daniel G. *Stephen Crane, the Story of an American Writer.* 921 Cr
   B. Sanford, Marcelline Hemingway. *At the Hemingways.* 921 He

IV. Teacher reference
   A. Explications
      1. Steinbeck, John. "Flight." - Peter Lisca. *The Wide World of John Steinbeck*, pp. 98-100.
      2. Thurber, James. "The Secret Life of Walter Mitty." - Mary Orvis. *The Art of Writing Fiction*, pp. 142-143.
      3. Cather, Willa. "The Sculptor's Funeral." - Howard Mumford Jones. *The Bright Medusa*, pp. 15-17.
      4. Benét, Stephen Vincent. "The Devil and Daniel Webster." - Charles A. Fenton. *Stephen Vincenet Benet*, pp. 293-296.
      5. Clark, Walter Van Tilburg. "The Portable Phonograph." - Wallace Stegner, et. al. *The Writer's Art*, pp. 264-273.
      6. Jackson, Shirley. "The Lottery." - R. B. Heilman. *Modern Short Stories*, pp. 384-385.
      7. Miscellaneous explications: *Adventures in American Literature* (Laureate edition), pp. 120-121.
   B. References
      1. West, Ray B. *The Short Story in America* (Gateway edition). New York: 1952.
      2. Van Doren, Carl and Mark. *American and British Literature Since 1890.* 209 Va

V. Audio-visual materials
  A. Recordings
    1. Thurber, James. "The Secret Life of Walter Mitty." Many Voices.

  B. Prints
    1. Willa Cather [#35]
    2. Stephen Vincent Benét [#37]

  C. Tapes
    "The Wheel"

VI. Literary vocabulary
  A. Review
    See Short Story Units I, II, and III
  B. New list
    1. restraint
    2. implication
    3. impressionism
    4. word color
    5. motivation
    6. central conflict
    7. connotation
    8. denotation
    9. symbolic moment
    10. symbolic intention

SHORT STORY UNIT (Senior V)

I. Concepts
A. Re-emphases
See Short Story Units I, II, III, and IV
B. New emphases
1. Unity
a. arrangement
b. criteria
2. Figurative language
a. allegory
b. understatement
c. overstatement
C. Aims
1. Know and recognize, relating to larger meanings
2. Apply with independence to reading

II. Readings--Primary (Student)
A. Basic
1. Adventures in English Literature
2. Cerf, Bennet and Henry C. Moriarty. An Anthology of Famous British Stories.
B. Supplementary
1. Chesterton, G. Father Brown Omnibus.
2. Galsworthy, John. Caravan.
3. Devin, G. (ed.). Forty-four Irish Short Stories.
4. Priestley, J. B. The Other Place and Other Stories of the Same Place.
5. Wilde, Oscar. Short Stories and Plays.
6. Munro, H. H. Short Stories of Saki. SC Mu
7. Mansfield, Katherine. Short Stories.
8. Maugham, W. S. (ed.). Maugham's Choice of Kipling's Best.
9. Joyce, James. Dubliners. SC Jo
10. O'Connor, Frank. The Short Stories of Frank O'Connor. SC O'C
11. Kipling, Rudyard. Short Stories and Poems. F Ki

III. Readings--Secondary (Student)

IV. References (Teacher)
  A. Explications
    1. Forster, E. M. "The Celestial Omnibus."
      a. Thurston, Jarvis. Reading Modern Short Stories, p. 5-24.

    2. Conrad, Joseph. "The Lagoon."
      a. Guerard, Albert J. Conrad: The Novelist, pp. 65-68.

    3. Mansfield, Katherine. "The Garden Party."
      a. Orvis, Mary. The Art of Writing Fiction, p. 16.

    4. Stevenson, Robert Louis. "Markheim."
      a. Kempton, Kenneth. The Short Story, pp. 180-185.
      b. Ward, Alfred C. Aspects of the Modern Short Story. pp. 111-113.

    5. Lawrence, D. H. "The Prussian Officer."
      a. Hoffman and Moore. The Achievement of D. H. Lawrence, pp. 226-231.
      b. Moore, Harry T. The Intelligent Heart, pp. 147-149.

    6. Kipling, Rudyard. "The Man Who Would Be King."
      a. Brooks and Warren. Understanding Fiction, pp. 61-64.

    7. Wells, H. G. "The Country of the Blind."
      a. Ward, Alfred C. Aspects of the Modern Short Story, pp. 141-144.

    8. Coppard, A. E. "The Higgler."
      a. O'Brien, Edward J. The Short Story Case Book, pp. 543-599.

    9. Joyce, James. "The Dead."
      a. Bates, H. E., The Modern Short Story: A Critical Survey, pp. 154-156.
      b. Daiches, David. The Novel and The Modern World, pp. 91-100.

   - c. Felheim, Newman, and Steinhoff. Study Aids for Teachers for "Modern Short Stories," pp. 55-57.
   - d. Ludwig and Poirier. Stories: British and American, pp. 387-391.
   - e. Neider, Charles. Short Novels of the Masters, pp. 37-39.

10. Stevenson, Robert L. "Sire de Maletroit's Door."
    - a. O'Faolain, Sean. The Short Story, pp. 193-197.

11. Conrad, Joseph. "Youth."
    - a. Guerard, Albert J. Conrad: The Novelist, pp. 16-18.
    - b. Haugh, Robert. Joseph Conrad, pp. 20-24.
    - c. Jean-Aubry, Gerard. The Sea Dreamer: Joseph Conrad, pp. 93-99.
    - d. Moser, Thomas. Joseph Conrad, pp. 43-49, pp. 128-129.

12. Hardy, Thomas. "The Three Strangers."
    - a. Brooks, Purser, and Warren. An Approach to Literature, pp. 91-101.

B. General

V. Audio-visual materials
   A. Recordings

VI. Literary vocabulary
   A. New list
      1. allegory
      2. paradox
      3. ambiguity

NOVEL UNIT (Sophomore I)

I. Concepts
    A. Emphases
        1. Plot
        2. Setting
        3. Character
        4. Unity
        5. Special problems of the novel
            a. Form
            b. Purposes
            c. Classification
            d. Mode
    B. Aims
        1. Know and recognize, relating to larger meanings
        2. Apply with some independence to a comparative study of several works.

II. Readings--Primary (Student)
    A. Basic
        1. Loban, Walter, et al. Adventures in Appreciation.
        Eliot, George. Silas Marner.

        2. Four Novels for Appreciation.
            a. Brontë; Charlotte. Jane Eyre.

            b. Steinbeck, John. The Pearl.

III. Readings--Secondary (Student)
    A. Kipling. F Ki
    B. Guskill, E. The Life of Charlotte Brontë.
    C. White, Hilda. Wild December (Brontë family). 920 Wh

IV. References (Teacher)
    A. Explications
        1. Brontë, Charlotte. Jane Eyre.
            a. Sale, Roger. Discussion of the Novel, pp. 27-34.

B. General
  1. Stang, Richard. Discussions of George Eliot. (D. C. Heath)

V. Audio-visual materials
  A. Recordings
    Eliot, George. Silas Marner: "Rainbow Inn Scene." (Many Voices 4B)

  B. Films
    1. The Novel. Four Filmed Lessons in the Humanities. Encyclopedia Britannica Films, Inc. (KC)

VI. Literary vocabulary
  A. List
    1. Plot
    2. Denouement
    3. Climax
    4. Resolution
    5. Motivating force
    6. Rising action
    7. Falling action
    8. Conclusion
    9. Conflict
    10. Parable
    11. Fable
    12. Subplot
    13. Character
    14. Central character
    15. Setting
    16. Spatial
    17. Temporal
    18. Symbolic
    19. Abstract
    20. Concrete
    21. Figurative
    22. Unity
    23. Comparison
    24. Form
    25. Contrast

NOVEL UNIT (Sophomore II)

- I. Concepts
  - A. Re-emphases
    See Novel Unit - Sophomore I
  - B. New emphases
    - 1. Special problems of the novel
      Classifications--novel of incidents
    - 2. Point of view
    - 3. Tone
    - 4. Figurative language [See Short Story II]
  - C. Aims
    - 1. Know and recognize, relating to larger meanings.
    - 2. Apply with some independence to a comparative study of several works.
- II. Readings--Primary (Student)
  - A. Basic
    - 1. See Novel Unit - Sophomore I
    - 2. Fuller, Edmund and Blanche Thompson. Four Novels of Appreciati
      - a. Kipling, Rudyard. Kim.

      - b. Saint-Exupery,Antoine de. Night Flight.

- III. Readings--Secondary (Student)

- IV. Readings (Teacher)
  - A. Explications

  - B. General
    - 1. Wright, Austin. Victorian Literature: re. Kipling. Galaxy.

V. Audio-visual materials
  A. Recordings

  B. Films
    1. The Novel. Four Filmed Lessons in the Humanities. Encyclopedia Britannica Films, Inc. (KC)

VI. Literary vocabulary
  A. Re-emphases
    See Novel Unit (Sophomore I)
  B. New list
    1. Figurative language
    2. Hyperbole
    3. Imagery
    4. Irony
    5. Metaphor
    6. Personification
    7. Simile
    8. Point of view
    9. Omniscience
    10. Peripheral
    11. Subjective
    12. Objective
    13. Stream of consciousness
    14. Suspense
    15. Fore-shadowing'
    16. Theme
    17. Character delineation
    18. Immediacy and atmosphere
    19. Point of view
    20. Focus
    21. Subplot

NOVEL UNIT (Junior III)

I. Concepts
  A. Re-emphases
    See Novel Unit - Sophomore I & II
  B. New emphases
    1. Special problems of the novel
      a. Classification - detective, psychological, character, the soil, regional, problem
      b. Modes - romanticism, realism, naturalism
    2. Irony
    3. Symbolism
  C. Aims
    1. Know and recognize, relating to larger meanings
    2. Apply with considerable independence to reading

II. Readings--Primary (Student)
  A. Basic
    Gehlmann, John and Mary Bowman. Four American Novels.
    1. Hawthorne, Nathaniel. The Scarlet Letter.
    2. Crane, Stephen. The Red Badge of Courage.

III. Readings--Secondary (Student)
  A. Franchere, Ruth. Stephen Crane: the Story of an American Writer. 921 Cr
  B. Miller, Perry. Colonial American Writings 812 Pe
  C. Stallman, Robert. Stephen Crane: An Omnibus. 813.4 Cr
  D. Thorp, Louise. Peabody Sisters of Salem. 920 Th
  E. Hawthorne, Hildegarde. Romantic Rebel; The Story of Nathaniel Hawthorne. 921 Ha

IV. Readings (Teacher)
  A. Explications
    1. Hawthorne, Nathaniel. The Scarlet Letter.
      a. Feidelson, Charles, and Paul Brodtkorb (eds.). Interpretations of American Literature, pp. 3-29.
      b. Fielder, Leslie. Love and Death in the American Novel, pp. 490-519.
      c. Lynn, Kenneth. The Scarlet Letter: Text, Sources Criticism. Harcourt, Brace, and World.
      d. Bradley, Scully, et al. The Scarlet Letter, An Annotated Text, Backgrounds and Sources.
    2. Crane, Stephen. The Red Badge of Courage.
      a. Lively, Robert. Fiction Fights the Civil War, pp. 152-155. 813.09 Li
      b. Lettis, Richard, et al. The Red Badge of Courage: Text and Criticism. Harcourt, Brace, and World.
      c. Bradley, Sculley, et al. The Red Badge of Courage: An Annotated Text, Backgrounds and Sources (W. W. Norton).

B. General
  1. Miller, Perry. Puritanism in Early America.
  2. Levin, David. What Happened in Salem? Harcourt, Brace.
  3. Morgan, Edmund S. The Puritan Dilemma. 921 Wi
  4. Van Doren, Carl and Mark. American and British Literature Since 1890. 209 Va
  5. Fiedler, Leslie. Love and Death in the American Novel. 813.09 Fi
  6. Wagenknecht, Edward. Cavalcade of the American Novel. 813.09 Wa
  7. Reeves, Ruth and Shirley Wiley. Understanding The Novel: A Seminar Approach: Book I (The Red Badge of Courage and The Scarlet Letter).
  8. Wilson, Edmund. Classics and Commercials.
  9. ________. The Shock of Recognition. 810.8 Wi
  10. Mark Twain's Picture of His America.

V. Audio-visual materials
  A. Recordings

VI. Literary vocabulary
  See Short Story Unit - Sophomore I & II

NOVEL UNIT (Junior IV)

I. Concepts
  A. Re-emphases
    See Novel Units - Sophomore I, II; Junior III
  B. New emphases
    1. Special novelistic problems
      a. Classification - sociological
      b. Modes - impressionism, expressionism
    2. Literary types
      a. Comic
      b. Satiric
      c. Fantasy
  C. Aims
    1. Know and recognize, relating to larger meanings
    2. Apply with considerable independence to reading

II. Readings
  A. Basic
    Gehlman, John and Mary Bowman. Four American Novels.
      1. Melville, Herman. Moby Dick.
      2. Wilder, Thornton. The Bridge of San Luis Rey.

III. Readings--Secondary (Student)
  A. Arvin, Newton. Herman Melville. 921 Me

IV. Readings (Teacher)
  A. Explications
    1. Melville, Herman. Moby Dick.
      a. Feidelson, Charles and Paul Brodtkorb (eds.). Interpretations of American Literature, pp. 84-113.
      b. Rohv, Philip (ed.). Literature in America, pp. 168-188.
      c. Fiedler, Arthur. Love and Death in the American Novel, pp. 523-552.
      d. Stern, Milton. Discussions of Moby Dick (D. C. Heath).
  B. General
    1. Stern, M. Discussions of Moby Dick (D. C. Heath).
    2. Hull, Helen (ed.). The Writer's Book; "The Novel as Criticism," by Ann Petry. New York: Barnes and Noble, Inc., 1956, pp. 30-39.
    3. Fiedler, Leslie. Love and Death in the American Novel. 813.09 Fi
    4. Wagenknecht, Edward. Cavalcade of the American Novel. 813.09 Wa
    5. Wilson, Edmund. The Shock of Recognition. 810.8 Wi
    6. Trilling, Lionel. The Liberal Imagination. 804 Tr
    7. Miller, James E. A Reader's Guide to Herman Melville. New York: Noonday Press, 1962.

V. Audio-visual materials

VI. Literary vocabulary
   A. Review
      See Short Story Units I, II, and III

NOVEL UNIT (Senior V)

I. Concepts
    A. Re-emphases
        See Novel Units I - IV
    B. New emphases
        1. Special problems of the novel
            a. Novel of manners
            b. Picaresque novel
            c. Gothic novel
            d. Apprenticeship novel
            e. Stream-of-consciousness
            f. Epistolary novel
    C. Aims
        1. Know and recognize, relating to larger meanings
        2. Apply with independence to reading

II. Readings--Primary (Student)
    A. Basic
        Priestley, J. B. and O. B. Davis. Four English Novels.
        1. Austin, Jane. Pride and Prejudice.
        2. Dickens, Charles. Pickwick Papers.
        3. Hardy, Thomas. Return of the Native.
        4. Conrad, Joseph. The Secret Sharer.

III. Readings--Secondary (Student)

IV. Readings (Teacher)
    A. Explications
        1. Swift, Jonathan. Gulliver's Travels.
            a. Greenberg, Robert. Gulliver's Travels; An Annotated Text with Critical Essays (W. W. Norton).

B. General

1. Reeves, Ruth and Shirley Wiley. Understanding the Novel: A Seminar Approach (Pride and Prejudice and Return of the Native). New York: Doubleday and Company, 1963.
2. Van Doren, Carl and Mark. American and British Literature Since 1890. 209 Va
3. Austin, William. Discussions of Jane Austen.(D. C. Heath).

V. Audio-visual materials

VI. Literary vocabulary

1. Novel of manners
2. Picaresque novel
3. Gothic novel
4. Apprenticeship novel
5. Stream-of-consciousness
6. Epistolary

DRAMA UNIT (Sophomore I)

I. Concepts
  A. Emphases
    1. Special problems in drama
      a. conventions
      b. types - biography
    2. Plot
    3. Setting
    4. Character
    5. Unity
  B. Aims
    1. Know and recognize, relating to entire dramatic work
    2. Apply with some independence to a comparative study of several works

II. Readings--Primary (Student)
  A. Basic
    1. Loban, Walter, et al. Adventures in Appreciation.
    2. Cohen, Helen Louise. One Act Plays by Modern Authors.
    3. Shakespeare, William. Five Plays.
  B. Supplementary
    1. Shakespeare. The Merchant of Venice.
    2. Shakespeare. As You Like It.

III. Readings--Secondary (Student)
  A. Downer, Alan S. The Art of the Play. 808.2 Do
  B. Thorndike, Ashley. Shakespeare's Theater. 822.3 Th
  C. Chute, Marchette. Shakespeare of London.
  D. Norman, Charles. Playmaker of Avon. McKay, 1949.
  E. Chute, Marchette. Introduction to Shakespeare. Dutton, 1951.
  F. Webster, Margaret. Shakespeare Without Tears.
  G. Brooke, Charles. Shakespeare at Stratford; a Handbook for Students. 822.3 Br
  H. Brown, Ivor. Shakespeare in His Time. 822.3 Br
  I. Halliday, Frank. Shakespeare, a Pictorial Biography. 822.3 Sh
  J. Lamb, Charles. Tales from Shakespeare. 822.3 La
  K. Adams, Joseph. A Life of William Shakespeare. 822.3 Ad
  L. Wilson, John. Life in Shakespeare's England. 822.3 Wi
  M. Russell, John. Shakespeare's Country. 942 Ru
  N. Barton, Reyner. Lend Me Your Ears: An Anthology of Shakespearean Quotations. 822.3 Sh
  O. Chute, Marchette. Stories from Shakespeare. 822.3 Ch

IV. Reference (Teacher)
  A. Explication
    See General references of this unit outline following

B. General
    1. Grebanier, Bernard. The Heart of Hamlet. Crowell.
    2. Knight, G. W. The Wheel of Fire. Meridian.
    3. Bradley, A. C. Shakespearean Tragedy. Meridian.
    4. Traversi, D. An Approach to Shakespeare. Anchor.
    5. Harrison, George. Introducing Shakespeare. 822.3 Ha
    6. Holinshed, Raphael. Holinshed's Chronicle. 822.3 Ho
    7. Hazlitt, William. Characters of Shakespeare's Plays. 822.3 Ha
    8. Hodges, C. Shakespeare and the Players. 822.3 Ho
    9. Thorndike, Ashley. Shakespeare's Theater. 822.3 Th
    10. Lamb, Charles. The Tragedies of Shakespeare (in The Harvard Classics, Vol. 27). 824 En

V. Audio-visual materials
  A. Recordings
    1. Shakespeare, William. Julius Caesar (Marlowe Society). London A-4334, 3-12".
    2. Shakespeare, William. Merchant of Venice (Redgrave, etc.). Caedmon 2013, 2-12".
    3. Shakespeare, William. Julius Caesar, "Funeral Oration" only, Many Voices 4B
    4. Shakespeare, William. Julius Caesar (abridged). MGM E3033 #3.

  B. Film
    "England of Elizabeth" (27 min.) WSU.

VI. Literary vocabulary
  A. New vocabulary
    1. conventions
    2. stage action
    3. dramatic language
    4. melodrama
    5. biography
    6. asides
    7. monologues
    8. soliloquy

DRAMA UNIT (Junior II)

I. Concepts
  A. Re-emphases
    1. Special dramatic problems
      a. autobiography
      b. social drama
      c. melodrama
      d. elements particularly associated with dramatic literature
        1^1. Plot
        2^1. Setting
        3^1. Character
    2. Unity
  B. New emphases
    1. Irony
    2. Symbolism
  C. Aims
    1. Know and recognize, relating to larger meanings
    2. Apply with considerable independence to reading

II. Readings--Primary (Student)
  A. Basic
    1. Gehlmann, John, and Mary Bowman. Adventures in American Literature.
    2. Cohen, Helen Louise. One-Act Plays by Modern Authors (limited).
  B. Supplementary
    1. Miller, Henry. The Crucible. 812 Mi
    2. O'Neill, Eugene. "The Long Voyage Home."
    3. Wilder, Thornton. "The Happy Journey."
    4. Williams, Tennessee. The Glass Menagerie.
    5. Mac Kaye, Percy. The Scarecrow.

III. Readings--Secondary (Student)
  Downer, Alan S. The Art of the Play. 808.2 Do

IV. References (Teacher)
  A. Explications

  B. General
    Krutch, Joseph. American Drama Since 1918. 812.09 Kr

V. Audio-visual aids
  A. Recordings
    1. Arthur Miller Reads from _Death of a Salesman_ and _The Crucible_.

  B. Film
    1. Wilder, Thornton. _Our Town._ Four filmed lessons by the Council for a Television Course in the Humanities for Secondary Schools. Reels 3 and 4 are directly applicable to _Our Town_. [King County]

VI. Literary vocabulary

DRAMA UNIT (Senior III)

- I. Concepts
  - A. Re-emphases
    See Drama Units I, II
  - B. New emphases
    - 1. Special problems of the drama
      - a. Comedy
      - b. Tragedy
      - c. Allegory
      - d. Phantasy
  - C. Aims
    - 1. Know and recognize, relating to larger meanings
    - 2. Apply with independence to reading
- II. Readings--Primary (Student)
  - A. Basic
    - 1. Inglis, Rewey, and Josephine Spear. *Adventures in English Literature.*
    - 2. Shakespeare, William. *Five Plays of William Shakespeare.*
      - a. *Merchant of Venice.*
      - b. *As You Like It.*
      - c. *Julius Caesar.*
      - d. *Macbeth.*
      - e. *Hamlet.*
  - B. Supplementary
    - 1. Other plays of Shakespeare
- III. Readings--Secondary (Student)
  - A. Brooke, Charles. *Shakespeare at Stratford, a Handbook for Students.* 822.3 Br
  - B. Brown, Ivor. *Shakespeare in His Times.* 822.3 Br
  - C. Chute, Marchette. *Shakespeare of London.*
  - D. Halliday, Frank. *Shakespeare, a Pictorial Biography.* 822.3 Sh
  - E. Lamb, Charles. *Tales from Shakespeare.* 822.3 La
  - F. Adams, Joseph. *A Life of William Shakespeare.* 822.3 Ad
  - G. Wilson, John. *Life in Shakespeare's England.* 822.3 Wi
  - H. Russell, John. *Shakespeare's Country.* 942 Ru
  - I. Barton, Reyner. *Lend Me Your Ears: An Anthology of Shakespearean Quotations.* 822.3 Sh
  - J. Chute, Marchette. *Stories from Shakespeare.* 822.3 Ch
- IV. Readings (Teacher)
  - A. Explications
    See General references of this Unit following

B. General
   1. Harrison, George. *Introducing Shakespeare.* 822.3 Ha
   2. Holinshed, Raphael. *Holinshed's Chronicle.* 822.3 Ho
   3. Hazlitt, William. *Characters of Shakespeare's Plays.* 822.3 Ha
   4. Hodges, C. *Shakespeare and the Players.* 822.3 Ho
   5. Thorndike, Ashley. *Shakespeare's Theater.* 822.3 Th
   6. Lamb, Charles. *The Tragedies of Shakespeare* (in *The Harvard Classics,* Vol. 27). 824 En
   7. Ogburn, Dorothy. *This Star of England: "William Shake-speare," Man of the Renaissance.* 822.3 Og
   8. Grebanier, Bernard. *The Heart of Hamlet.*
   9. Knight, G. W. *The Wheel of Fire.*
   10. Bradley, A. C. *Shakespearean Tragedy.*
   11. Traversi, D. *An Approach to Shakespeare.*
   12. Campbell, Lily. *Shakespeare's Tragic Heroes.* 822.3 Ca
   13. Brooks, Cleanth. *The Well-Wrought Urn.*

V. Audio-visual materials
   A. Recordings
      1. Sheridan, Richard. *The Rivals* (Caedmon TC 2020).
      2. Shakespeare, William. *Othello* (Columbia SL 153).
      3. ________. *As You Like It* (Spoken Word A-4)
      4. ________. *Macbeth* (Caedmon M 231) #15.
      5. *Dear Audience* (Folkways Fi 9841) #26.
      6. Shakespeare, William. *Hamlet* (Victor LM 6007) #37.
   B. Films
      1. *Hamlet.* Four Films for a Television Course in the the Humanities. Encyclopedia Britannica Films. (KC)

   C. Prints
      1. George Bernard Shaw (Arthur Lindov) #32

VI. Literary vocabulary
   A. Review
      See Drama Units I, II
   B. New list
      1. Comedy
      2. Tragedy
      3. Catharsis
      4. Fear
      5. Terror
      6. Pity
      7. Catastrophe

POETRY UNIT (Sophomore I)

- I. Concepts
  - A. Emphases
    - 1. Narrative poetry
      - a. Traditional ballad
      - b. Literary ballad
    - 2. Sound and meaning
      - a. Alliteration
      - b. Assonance
      - c. Consonance
      - d. Control of speed and movement
  - B. Aims
    - 1. Know and recognize, relating to poetic literature
    - 2. Bring extended meaning to poetry
    - 3. Apply with some independence to a study of several works
- II. Readings--Primary (Student)
  - A. Basic
    - 1. Loban, Walter, et al. Adventures in Appreciation.
    - 2. Untermeyer, Louis (ed.). The Magic Circle.
  - B. Supplementary
    - 1. Untermeyer, Louis. The Treasury of Great Poems. 821.08 Un
    - 2. Cole, William, (ed.). Story Poems New and Old. 821.08 Co
    - 3. Gregory, Horace, and Marya Zaturenska. The Crystal Cabinet: An Invitation to Poetry. 821.08 Gr
    - 4. Read, Herbert, (ed.). This Way, Delight. 821.08 Re
    - 5. Friedman, Albert, (ed.). The Viking Book of Folk Ballads. 808.81 Fr
    - 6. Woods, Ralph L. Famous Poems and the Little Known Stories Behind Them. 821.08 Wo
    - 7. Parker, Elinor. 100 More Story Poems. 821.08 Pa
- III. Readings--Secondary (Student)

- IV. Teacher reference
  - A. Explications
    - 1. Frost, Robert. "Death of the Hired Man."
      - a. Brooks and Warren. Understanding Poetry, pp. 43-44.
      - b. Perrine, Laurence. Sound and Sense, p. 238.
    - 2. Anonymous. "Edward, Edward."
      - a. Brooks and Warren. Understanding Poetry, pp. 52-53.
      - b. Perrine, Laurence. Sound and Sense, p. 50.
      - c. Ciardi, John. How Does a Poem Mean? pp. 692-693.

3. Anonymous. "Jesse James."
    a. Brooks and Warren. Understanding Poetry, pp. 9-10.
    b. Blair and Chandler. Approaches to Poetry, pp. 3-5.
4. Anonymous. "Johnny Armstrong."
    a. Brooks and Warren. Understanding Poetry, pp. 9-13.
    b. Ciardi, John. How Does a Poem Mean?, p. 687.
5. Anonymous. "Lord Randall."
    a. Brooks and Warren. Understanding Poetry, pp. 48-51.
    b. Reid, Ciardi and Perrine. Poetry: A Closer Look, p. 69.
6. Housman, A. E. "To an Athlete Dying Young."
    a. Brooks and Warren. Understanding Poetry, pp. 267-269.
7. Noyes, Alfred. "The Highwayman."
    a. Blair and Chandler. Approaches to Poetry, p. 17.
8. Coleridge, Samuel Taylor. "Kubla Khan."
    a. Blair and Chandler. Approaches to Poetry, pp. 75-82.
9. la Mare, Walter de. "The Listeners."
    a. Reid, Ciardi, and Perrine. Poetry: A Closer Look, p. 72.
    b. Ciardi, John. How Does a Poem Mean?, p. 712.

B. General

V. Audio-visual materials
  A. Records
    1. From Many Voices 4A and 4B
        a. Ogden Nash. "The Rhinoceros."
        b. ________. "The Purist."
        c. Maxwell Anderson. "Hi-Yo, Hi-Yo."
        d. Lewis Carroll. "Jabberwocky."
        e. W. S. Gilbert. "The Duke of Plaza-Toro."
        f. Kenneth Fearing. "Thirteen O'Clock."
        g. Rudyard Kipling. "Danny Deever."
        h. Lord Byron. "The Eve of Waterloo."
        i. Roy Helton. "Old Christmas Morning."
        j. Stephen Vincent Benet. "Lee."
        k. James Russell Lowell. "What Is So Rare as a Day in June?"
        l. Mark Van Doren. "Spring Thunder."
        m. Francis Thompson. "To a Snow Flake."
        n. E. E. Cummings. "Just-."
        o. Carl Sandburg. "Four Preludes."
        p. Anthony Raftery. "I Am Raftery."
        q. Richard Wilbur. "Boy at the Window."
        r. Robert Frost. "Birches."
        s. Robert Louis Stevenson. "Requiem."
        t. Alfred, Lord Tennyson. "Gareth and Lynette."
    2. Ballad. "Sir Patrick Spens." Scottish Border Ballads #32.
    3. " . "Get Up and Bar the Door." " " " "
    4. " . "Edward, Edward." " " " "
    5. Samuel Taylor Coleridge. "Kubla Khan." Palgrave's Golden Treasury, #19.
    6. Emily Dickinson. "I'm Nobody." Anthology of American Poetry, #4.

7. Robert Frost. "Death of the Hired Man." Many Voices, #2.
8. Oliver W. Holmes. "Old Ironsides." Anthology of American Poetry, #4.
9. John Keats. "La Belle Dame Sans Merci." Keats and Shelley, #8.
10. _______. "La Belle Dame Sans Merci." Palgrave's Golden Treasury, #19.
11. Edgar Allan Poe. "Annabel Lee." Basil Rathbone Reads Poe, #17.
12. _______. "Annabel Lee." Anthology of American Poetry, #4.
13. Forms of Poetry, #41.

VI. Literary vocabulary
  A. New vocabulary
    1. ballad
    2. alliteration
    3. assonance
    4. consonance

POETRY UNIT (Sophomore II)

- I. Concepts
    - A. Re-emphases
      See Poetry Unit - Sophomore I
    - B. New emphases
        - 1. Narrative poetry
            - a. Metrical romance
            - b. Short dramatic poems
        - 2. Rhythm and meaning
            - a. duple
            - b. triple
            - c. dipodic
            - d. basic lines
        - 3. Figurative language
            - a. simile
            - b. metaphor
            - c. personification
            - d. hyperbole
            - e. functions of figurative language
    - C. Aims
      See Poetry - Sophomore I
- II. Readings--Primary (Student)
    - A. Basic
        - 1. Loban, Walter, et al. *Adventures in Appreciation.*
        - 2. Untermeyer, Louis, (ed.). *The Magic Circle.*
    - B. Supplementary
        - 1. Tennyson, Alfred, Lord. *Idylls of the King.* 821 Te
        - 2. ________. *The Selected Poetry of Tennyson.* 821 Te
        - 3. *The Song of Roland.* New York: Longmans, Green, and Company. 841 Ch
        - 4. Gottleib, Gerald. *The Adventures of Ulysses.* 883 Go
        - 5. Graves, Robert (translator). *The Anger of Achilles (Homer's The Iliad).* 883 Ho
        - 6. Homer. *The Iliad.* 883 Ho
        - 7. Anderson, G. L. (ed.). *Masterpieces of the Orient.* 890.8 An
        - 8. Hazeltine, Alice. *Hero Tales from Many Lands.* 398.2 Ha
- III. Readings--Secondary (Student)

IV. References (Teacher)
  A. Explications

  B. General

V. Audio-visual aids
  A. Recordings
    1. Tennyson. Idylls of the King (Selections). Forms of Poetry, #41.
    2. Tennyson. Introducing "Gareth and Lynette." Many Voices 4B.

VI. Literary vocabulary
  A. New vocabulary
    1. metrical romance
    2. duple rhythm
    3. triple rhythm
    4. dipodic
    5. simile
    6. metaphor
    7. personification
    8. hyperbole

POETRY UNIT (Junior III)

I. Concepts
  A. Re-emphases
    See Poetry Unit - Sophomore II
  B. New emphases
    1. Descriptive
      Lyric
    2. Forms
      a. Blank verse
      b. Free verse
      c. Stanzaic
    3. Sound and meaning
      a. Euphony
      b. Cacophony
      c. Onomatopoeia
      d. Rhyme
    4. Figurative language
      a. Analogy
      b. Antithesis
      c. Imagery
      d. Irony
      e. Metonymy
      f. Satire
    5. Rhythm and meter
      a. Iambic
      b. Trochaic
      c. Dactylic
      d. Anapestic
      e. Spondaic
      f. Pyrrhic
  C. Aims
    1. Know and recognize, relating to larger meanings
    2. Apply with considerable independence to reading

II. Readings--Primary (Student)
  A. Basic
    Gehlmann, John and Mary Bowman. Adventures in American Literature.
  B. Supplementary
    1. Longfellow, Henry W. Favorite Poems. 811 Lo
    2. Miller, Perry. Colonial American Writing. 812 Pe

III. Readings--Secondary (Student)
  A. Bingham, Millicent. Emily Dickinson, a Revelation. 811
  B. Hoffman, Daniel. The Poetry of Stephen Crane. 811.09 Ho

IV. Teacher reference
  A. Explications
    1. Bryant, William Cullen. "To a Waterfowl."
      a. Brooks and Warren. Understanding Poetry, p. 86.

2. Robinson, Edward Arlington. "Richard Cory."
   a. Perrine, Laurence. *Sound and Sense*, pp. 39, 47, 97.
3. Whitman, Walt. "Song of Myself."
   a. Feidelson and Brodtkorb. *Interpretations of American Literature*, pp. 176-185.

B. General
1. Van Doren, Carl and Mark. *American and British Literature Since 1890*. New York: Appleton-Century-Croft, Inc., 1953. 820.9 Va
2. *The Enigma of Poe* (D. C. Heath).

V. Audio-visual materials
A. Records
1. From *Many Voices* 5 B
   a. William Cullen Bryant. "To a Waterfowl."
   b. Henry W. Longfellow. "The Tide Rises, the Tide Falls."
   c. ________. "Hymn to the Night."
   d. James Russell Lowell. "The Courtin'."
   e. Walt Whitman. From "Song of Myself."
   f. ________. "A Noiseless Patient Spider."
   g. ________. "I Hear America Singing."
   h. Edgar Allan Poe. "To Helen."
   i. ________. "The Bells."
   j. Sidney Lanier. "The Marshes of Glynn."
2. William Cullen Bryant. From "Thanatopsis." *Anthology of American Poetry* #4.
3. Emily Dickinson. "I Never Saw a Moor." *Anthology of American Poetry* #4.
4. ________. "I'm Nobody." *Anthology of American Poetry* #4.
5. Ralph W. Emerson. "Concord Hymn." *Our Common Heritage* #1.
6. ________. "Forbearance." *Our Common Heritage* #1.
7. Oliver W. Holmes. "The Chambered Nautilus." *Anthology of American Poetry* #4.
8. Oliver W. Holmes. "Old Ironsides." *Our Common Heritage* #1.
. Francis Hopkinson. "Battle of the Kegs." *Anthology of American Poetry* #4.
10. Sidney Lanier. "A Ballad of Trees and the Master." *Forms of Poetry* #41.
11. Henry W. Longfellow. *Evangeline*: Introduction. *Forms of Poetry* #41.
12. ________. "Hymn to the Night." *Anthology of American Poetry* #4.
13. Henry W. Longfellow. "The Tide Rises, the Tide Falls." *Anthology of American Poetry* #4.
14. Edgar Allan Poe. "The Raven." *Basil Rathbone Reads Poe* #17.

15. Edgar Allan Poe. "To Helen." Anthology of American Poetry #4.
16. Walt Whitman. From "Song of Myself." Anthology of American Poetry #4.
17. ________. "I Hear America Singing." Anthology of American Poetry #4.
18. ________. "A Noiseless Patient Spider." Forms of Poetry #41.
19. John G. Whittier. From Snowbound. Anthology of American Poetry #4.

B. Films
   1. "Walt Whitman: Background" (13 min.). WSU

VI. Literary vocabulary
   A. New vocabulary
      1. lyric
      2. blank verse
      3. free verse
      4. euphony
      5. cacophony
      6. onomatopoeia
      7. rhyme
      8. iambic
      9. trochaic
      10. dactylic
      11. anapestic
      12. spondaic
      13. pyrrhic
      14. analogy
      15. antithesis
      16. imagery
      17. irony
      18. metonymy
      19. satire

POETRY UNIT (Junior IV)

I. Concepts
  A. Re-emphases
    See Poetry Units - Sophomore I, II, Junior III
  B. New emphases
    1. Descriptive
      a. Sonnet
    2. Form - Sonnet
    3. Sound and meaning
      Emphasis on words important to the meaning
    4. Figurative language
      a. Symbol
  C. Aims
    1. Know and recognize, relating to larger meanings
    2. Apply with considerable independence to reading

II. Readings--Primary (Student)
  A. Basic
    Gehlmann, John and Mary Bowman. Adventures in Appreciation.

  B. Supplementary
    1. Benet, Rosemary and Stephen Vincent. A Book of Americans. 821 Be

III. Readings--Secondary (Student)
  A. Van Doren, Carl and Mark. American and British Literature Since 1890. 820.9 Va
  B. Untermeyer, Louis. Lives of the Poets. 920 Un

IV. References (Teacher)
  A. Explications
    1. Frost, Robert. "Death of the Hired Man."
      a. Brooks and Warren. Understanding Poetry, pp. 43-44.
      b. Perrine, Laurence. Sound and Sense, p. 238.

    2. Frost, Robert. "Stopping by Woods On A Snowy Evening."
      a. Reid, Ciardi, Perrine. Poetry: A Closer Look, pp. 3-23.
      b. Perrine, Laurence. Sound and Sense, pp. 125-126, pp. 136-137.
      c. Ciardi, John. How Does a Poem Mean? pp. 670-676.

3. Bishop, Elizabeth. "The Fish."
    a. Reid, Ciardi, Perrine. Poetry: A Closer Look, pp. 50-52.

4. Frost, Robert. "The Road Not Taken."
    a. Perrine, Laurence. Sound and Sense, pp. 68-71, p. 75, p. 92.

5. Sandburg, Carl. "The Harbor."
    a. Perrine, Laurence. Sound and Sense, p. 156.

6. Teasdale, Sara. "Barter."
    a. Perrine, Laurence. Sound and Sense, p. 125-126.

7. Wylie, Elinor. "Velvet Shoes."
    a. Perrine, Laurence. Sound and Sense, pp. 66, pp. 231-232.

8. Frost, Robert. "Birches."
    a. Brooks and Warren. Understanding Poetry, p. 399.

9. Frost, Robert. "Mending Wall."
    a. Drew, Elizabeth. Poetry: A Modern Guide, pp. 62-63.

B. General
   1. Van Doren, Carl and Mark. American and British Literature Since 1890. 209 Va

V. Audio-visual aids
   A. Records
      1. From Many Voices 5 A
         a. Robert Frost. "The Death of the Hired Man."
         b. Carl Sandburg. "Nocturne in a Deserted Brickyard."
         c. ________. "Prayers of Steel."
         d. ________. "Grass."
         e. ________. "The People Speak."
         f. James Weldon Johnson. "The Creation."

        g. Sara Teasdale. "The Long Hill."
        h. Edna St. Vincent Millay. "God's World."
        i. ________. "The Spring and the Fall."
        j. Elinor Wylie. "Pretty Words."
        k. ________. "Sea Lullaby."
        l. Stephen Vincent Benet. "The Mountain Whippoorwill."
    2. Stephen Vincent Benet. John Brown's Body.
    3. Robert Frost. "The Road Not Taken." Twentieth Century Poetry # 5.
    4. ________. "Stopping by a Woods." Twentieth Century Poetry # 5.
    5. Vachel Lindsay. "Abraham Lincoln Walks at Midnight." Abraham Lincoln # 21.
    6. Edgar Lee Masters. "Lucinda Matlock." Twentieth Century Poetry # 5.

B. Film
    1. Karl Shapiro. "Auto Wreck."
    2. "Robert Frost" (Wisdom Series) (30 min.). WSU
    3. "Carl Sandburg" (30 min.) KC

VI. Literary vocabulary
    A. New vocabulary
        1. sonnet
        2. symbol

POETRY UNIT (Senior V)

I. Concepts
    A. Re-emphases
        See Poetry Units I-IV)
    B. New emphases
        1. Epic
        2. Ode
        3. Pastoral elegy
        4. Figurative language
            a. Allegory
            b. Paradox
            c. Understatement
            d. Overstatement
            e. Synecdoche
    C. Aims
        1. Know and recognize, relating to larger meanings
        2. Apply with independence to reading

II. Readings--Primary (Student)
    A. Basic
        1. Inglis, Rewey, and Josephine Spear. Adventures in English Literature.
        2. Untermeyer, Louis. Book of Living Verse.
    B. Supplementary
        1. Chaucer. Canterbury Tales.
        2. Beowulf.

III. Readings--Secondary (Student)

A.	Walton, Izaak. "Lives of John Donne and George Herbert" (in The Harvard Classics, Vol. 15).	820.8	Bu
B.	Bageholt, Walter. "John Milton" (in The Harvard Classics, Vol. 28).	814	Es
C.	Daugherty, James. William Blake.	921	Bl
D.	White, Newman. Portrait of Shelley.	921	Sh
E.	Coghill, Nevill. Visions from Piers Plowman.	821	Ca
F.	Gerould, Gordon. Beowulf and Sir Gawain and the Green Knight.	820.9	Ge
G.	Bennet, Henry. Chaucer and the Fifteenth Century.	821	Be
H.	Chute, Marchette. Two Gentle Men: the Lives of George Herbert and Robert Herrick.	921	He
I.	Farjeon, Eleanor. Tales from Chaucer.	821	Fa
J.	Rickert, Edith. Chaucer's World.	942	Ri

IV. References (Teacher)

- A. Explications

  Note: Explications of individual English poems are too numerous to mention here. The bibliography in the section on Poetry (Genres) provides an extensive source for many explications.
- B. General
  1. McNamee, Maurice. Honor and the Epic Hero. 808.1 Mc
  2. Arnold, Matthew. "The Study of Poetry" (in The Harvard Classics). 814 Es
  3. Coleridge, Samuel Taylor. "On Poetry or Art" (in The Harvard Classics). 824 En
  4. Empson, William. Seven Types of Ambiguity. 809.1 Em
  5. Coulton, George. Chaucer and His England. 821.17 Co
  6. Grant, John E. Discussions of William Blake (D. C. Heath).
  7. Owen, Charles A. Discussions of the Canterbury Tales (D. C. Heath).
  8. Blanchard, Rufus. Discussions of Alexander Pope (D. C. Hea (D. C. Heath).
  9. Stauffer, Donald A. The Nature of Poetry.
  10. Brooks, Cleanth. The Well-Wrought Urn.

V. Audio-visual materials

- A. Recordings

  Note: A list of recordings of individual poems now available would be far too long. However, collections are listed here.
  1. Many Voices 6A and 6B.
  2. Paradise Lost Book I. (Caedmon TC 1093).
  3. Poetry of Blake (Caedmon TC 1101).
  4. An Evening of Elizabethan Verse and Its Music # 40.
  5. Beowulf and Chaucer #10.
  6. Forms of Poetry #41.
  7. Keats and Shelley #8.
  8. No Single Thing Abides #25.
  9. T. S. Eliot Reading Poems #39.
  10. Palgrave's Golden Treasury #19.
  11. Twentieth Century Poets in English #5.
  12. Scottish Border Ballads and Poetry of Robert Burns #32.
  13. The Nature of Poetry - Frank Baxter #29.
  14. Poetry of Browning #36.
  15. Chaucer's Canterbury Tales #9.
  16. Sixteen Sonnets of Shakespeare #24.

B. Films
  1. Chaucer's England with "Pardoner's Tale" (30 min., EBF).KC
  2. England of Elizabeth (27 min.). WSU

V. C. Prints
  1. Beowulf Anglo-Saxon Epic (4 prints) # 1.
  2. John Keats #53.
  3. William Wordsworth #55.
  4. Samuel Taylor Coleridge #56.

VI. Literary vocabulary
  A. Review
    See Poetry Units I-IV.
  B. New list
    1. epic
    2. mock epic
    3. allegory
    4. paradox
    5. synecdoche

ESSAY UNIT (Sophomore I)

- I. Concepts
    - A. Emphasis
        - 1. Informal essays
            - a. Character sketch
            - b. Personal
            - c. Qualities of
        - 2. Formal essays
            - a. Biographical
            - b. Scientific
            - c. Educational
        - 3. Qualities of the essay
    - B. Aims
        - 1. Know and recognize, relating to larger meanings

- II. Readings--Primary
    - A. Basic
        - 1. Loban, Walter, et al. Adventures in Appreciation.
        - 2. ________. Essays Old and New.
        - 3. ________. Essays for Modern Youth.
    - B. Supplementary
      See Adventures in Appreciation, pp. 426-429.

- III. Reading--Secondary

- IV. References (Teacher)
    - A. General
        - 1. Archer, Jerome and Joseph Schwarz. A Reader for Writers. New York: McGraw-Hill Company, 1962.
        - 2. Hull, Helen. The Writer's Book, "Writing Biography" by Katharine Anthony. New York: Barnes and Noble, Inc., 1956, pp. 219-226.

- V. Audio-visual materials
    - A. Recordings
        - 1. James Ramsey Ullman. "Behind the Ranges" (Many Voices 4 B).
        - 2. E. B. White. "Irtnog" (Many Voices 4 B).

VI. Literary vocabulary
    A. List
        1. essay
        2. prose
        3. self-revelation
        4. argumentative
        5. exposition

ESSAY UNIT (Junior II)

I. Concepts
  A. Re-emphases
    1. Informal essays
    2. Development
  B. New emphases
    1. Formal essays
      a. Historical
      b. Religious
      c. Ethical
    2. Informal essays
      a. Critical
      b. Letter or epistle
    3. Development
  C. Aims
    1. Know and recognize, relating to larger meanings
    2. Apply with considerable independence to reading

II. Readings--Primary (Student)
  A. Basic
    Gellmann, John and Mary Bowman. Adventures in American Literature.

III. Readings--Secondary (Student)
  See Adventures in American Literature, pp. 250-251, p. 452, p. 492, p. 571, p. 632, p. 731, p. 822.

IV. References (Teacher)
  A. Explications

  B. General
    1. Hull, Helen (ed.). The Writer's Book, "Writing for Television" by Max Ehrlich. New York: Barnes and Noble, Inc., 1956, pp. 297-311.

V. Audio-visual materials
  A. Recordings
    1. Abraham Lincoln. "The Gettysburg Address." Many Voices 5 B.
    2. Robert E. Lee. "Farewell to the Army." Many Voices 5 B.
    3. Finley Peter Dunne. "Mr. Dooley on Machinery." Many Voices 5 B.

V. Films
    1. "The River" (32 min.). U of W

VI. Literary vocabulary
    1. informal essay
    2. formal essay
    3. historical essay
    4. religious essay
    5. ethical essay
    6. epistle

ESSAY UNIT (Senior III)

- I. Concepts
    - A. Re-emphases
      See Essay Units I, II
    - B. New emphases
        - 1. Aphoristic essays
        - 2. Periodical essays
    - C. Aims
      Know and recognize, relating to larger meanings
- II. Readings--Primary (Student)
    - A. Basic
        - 1. Inglis, Rewey, and Josephine Spear. Adventures in English Literature.
        - 2. Alden, Raymond. Essays Old and New.
        - 3. ________. Essays English and American.
    - B. Supplementary
        - 1. See Adventures in English Literature, pp. 98-99, pp. 208-209, p. 259, pp. 341-342, p. 449, pp. 550-551, pp. 683-684, p. 711.
        - 2. Neider, Charles (ed.). Essays of the Masters. 808.84 Ne
- III. Readings--Secondary (Student)

- IV. References (Teacher)
    - A. Explications
        - 1. Johnson, Samuel. "Letter to Lord Chesterfield."
            - a. Lucas, F. L. Style, pp. 54-56.
        - 2. Bacon, Francis. "Of Studies."
            - a. Altick, Richard D. Preface to Critical Reading, pp. 37-38.

    - B. General
        - 1. Altick, Richard. Preface to Critical Reading. New York: Henry Holt and Company, 1951.
        - 2. Lucas, F. L. Style. London: Cassell and Company, 1955
          808 Lu

V. Audio-visual materials
    A. Recordings
        1. Winston Churchill. From the speech, This Was Their Finest Hour (Many Voices 6 B).
        2. Changing Literary Style #11.

VI. Literary vocabulary
    A. Review
        See Essay Units I, II
    B. New list
        1. aphoristic
        2. periodical

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